

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1879.

MUSICAL EDUCATION.

THE excited discussion on the reform of musical education in this country has been followed by a lull which, we trust, will not be permanent. Of the vast schemes which were said to be entertained in high places nothing further has been heard, and, since his oracular communication to the *Times* two months ago, Mr. Henry Leslie has not vouchsafed another word of explanation. What these schemes may have been, and what the issue of the various discussions and propositions has been in the past, or will be in the future, we do not pretend to know. But for the following facts we can vouch: a gentleman of exalted rank has shown lively interest in the matter, the leaders of the two great political parties have been sounded, and there is every hope that, if a reasonable scheme for a national school of music is laid before the House, the public purse-strings will be loosened, and official England will for the first time recognise the importance of musical art. This fact alone is of enormous importance, and no stronger test of the rapid growth of love of music in this country could well be required. For legislators represent constituents, and a grant of public money is the best proof of public sympathy. That an opportunity of this kind should not be allowed to pass without result must be the wish of all musicians, whatever opinion they may happen to hold with regard to the various schemes proposed. No one can doubt that we want in this country an institute of musical education, not only accessible to the poorest, but, in its own turn, desirous to search for talent in whatever condition of life it may be found. Neither is there much doubt that of this talent England contains a fair proportion. Sir George Bowyer's letter served a twofold purpose. In the first instance, it showed his own gross ignorance and total incompetence to speak on the matter; secondly, it exposed in its true colour the absurd prejudice which Englishmen are too apt to hold and to express against the musical taste of their own countrymen. It would be difficult to assert that our composers take equal rank with the great masters of the Continent; but it is equally true that men like Field and Sterndale Bennett established their reputation sooner and more lastingly abroad than at home. All this, of course, will be different when, with the national school of music, some standard of national taste has been established; for, the position of an ultimate court of appeal in matters æsthetic, claimed by Mr. Matthew Arnold for literary academies, would in equal measure belong to a Conservatorium in the true sense of the word. Even so radical a reformer as Richard Wagner bears testimony to this, as it might be termed, historic mission of a national music school. At the same time, there is little danger that such a tribunal of taste would ever exercise a despotic sway in this country. We are constitutionally averse to centralisation, and the "note of provinciality," to borrow Mr. Matthew Arnold's striking term, will always be heard in the concord of our national opinion. There is, indeed, little doubt that the constitution of the Paris Conservatoire, excellent as it is in most respects, would have to be considerably modified to be found acceptable in England. We are not alluding to the broad principles of gratuitous instruction, *prix de Rome*, examinations, or indeed the general management of the Paris institute. These have been tried by the experience of many years, and it would be hazardous to suggest improvements or alterations,

barring such slight changes as are necessitated by local conditions. But we greatly doubt whether, for instance, the system of the so-called *succursales* would ever become popular in this country. Lyons, and Marseilles, and Rouen willingly follow the lead of Paris, and are glad to pocket the small annuity set down for their branch institutes. Liverpool, and Manchester, and Birmingham would scorn to accept advice from London, or 6,000 francs from Government. Supposing that the present agitation leads to permanent results, the large provincial towns would probably soon have music-schools as firmly established, if not as largely attended, as the central London institute.

That the existence of the latter cannot in any way interfere with, but would rather tend to stimulate, the success of private enterprise is sufficiently proved by the example of the most musical country in the world, Germany. Here endowed and private schools flourish together, not only in the same province, but in the same city; and sometimes the latter need not shun comparison with their more powerfully supported rivals. A musical branch of the Royal Academy of Berlin was, some years ago, opened under the directorship of Joachim; but, in spite of the support it receives from government, it has not, during its nine years' existence, achieved any startling results that we are aware of. On the other hand, the private Conservatoire named after its founder, Professor Stern, can boast of the more or less temporary co-operation of such men as Bülow, Marx, Brassin, and Kiel; and amongst its pupils was by far the most gifted of the younger dramatic composers of Germany, Hermann Goetz, the author of "The Taming of the Shrew" and of the Symphony in F, played with so much success at Madame Viard-Louis' Concerts. It is true that in Germany the principle of decentralisation is carried on with the same zest which, for a long time, prevented the political union of the country. A musical Bismarck, who would abolish half a score of minor conservatoires for the benefit of a genuine State school at Berlin, might do much good; but the principle of free competition in musical education ought not to be judged by its excesses. At any rate, the statistical fact remains that, as demand creates supply, so first-rate supply will, in its turn, stimulate demand.

And with this formula we approach the easiest and most natural solution of the present dilemma in England. We have heard a great deal of a scheme of amalgamation between the National Training School and the Royal Academy of Music. The absolute value of this scheme we do not propose to discuss. The proposal has been received by representatives of the old-established institution with an animus which, if not absolutely called for, was at least excusable. It has been pointed out that the Royal Academy is first of all a pecuniary success. It is self-supporting—for the miserable pittance it receives from Government is hardly worth mentioning—and it provides for the education of the more gifted pupils through means of prizes and scholarships. Moreover, the want of the infusion of new life and spirit does not seem to be felt by the teaching body at least. To all this we have nothing to object. If the Academy desires to be separate, separate it must remain; but it appears to us absolutely monstrous to make the establishment of a Government school dependent on the amalgamation scheme above referred to. The Conservatoire in Paris has 600 pupils. Supposing that our music school were established on the same scale, it would be quite inadequate to accommodate more than a small percentage of musically-gifted English

men and women, not to speak of the large influx from the United States which, in that case, would naturally reach London instead of Stuttgart and Leipzig. This large surplus of students, minus only the 600 Academy scholars, would inevitably find its way to the private or semi-private schools. We have, indeed, little hesitation in saying that these, one and all, would profit by the new stimulus given to musical life, and the keen competition consequent thereon. At the same time the artistic tone of this competition would be secured by the example of the National School, which, independent itself of commercial considerations, would serve as an educational model to teachers and taught. In this way the nucleus and germ of national musical life might be formed without prejudice to vested rights and individual susceptibilities, and it ought not to be difficult to find a common basis on which all serious-minded musicians could meet. Details should be left to a later period. The whole musical community must appear before Parliament in serried rank and file. The battle-cry should be: a National School for Music, supported by Government, and constituted, broadly speaking, on the model of the Paris Conservatoire. This is a scheme which the most practical-minded legislator will appreciate, for it implies nothing but the acceptance of a well-tried example. At any rate, let us first get the money, there will be plenty of time afterwards to discuss how it may be spent most advantageously.

BEETHOVEN'S TENTH SYMPHONY.

By LUDWIG NOHL.

(Continued from page 11.)

II.—THE NINTH AND THE TENTH.

"WHATEVER the Philharmonic Society may desire me to do I shall endeavour to carry out, and never before have I undertaken a new work with so much love." These are the concluding words of the expunged portion, already referred to, of the letter intended for Moscheles in London, while in the one actually received the following passage occurs: "May heaven only grant me a speedy restoration to health, and I will then prove to those generous English how well I know to value their compassionate interest in my cruel fate." Now, although this Tenth Symphony, intended for the "generous English," was never accomplished, it is nevertheless to England we owe in the first instance Beethoven's *chef-d'œuvre*, the Ninth. With the outward circumstances of the origin of the latter work the twin-character of this last and most gigantic double conception is to some extent connected. We must therefore consider the subject somewhat more closely, since it moreover affects the general character of both works; their predominating abstractedly poetic tendency, and with it the progression of Beethoven's symphonies in the direction of the "symphonic poem," and in this respect, also, the external influence bearing upon the origin of the works in question must be allowed a share of importance in the further development of our art generally.

The intention on the part of our composer to write new symphonies we meet with during the composition and after the final completion of the Seventh and Eighth, viz., in the year 1812. In the sketches referred to in our previous article, those of the Seventh contain the words, "Second Symphony, D minor," and again in those of the Eighth, the words occur, "Symphony in D minor—third symphony." Hence, as a pendant to the Eighth, the Ninth had been found unsuitable, i.e., too grandly conceived. For it is to be presumed that it was the latter which was present in Beethoven's mind when fixing the key. Of the first movement (which in a symphony

is, of course, all decisive) we possess, it is true, no earlier sketches than those from the year 1816. But even if none should have existed at a more remote period (an assumption by no means proved), the mere fixing of the characteristic key for an instrumental work, like the symphony or the sonata, indicates, so to speak, the first breath of life, the presence of the creative "Spirit of God upon the face of the waters," since in an art-work partaking of the sonata form, the conception is, like the poet's, the result of the contemplation of a picture of life, whereas in the fugue and other polyphonic structures, the whole is built up or "composed" in an architectural form from the theme. Thus Schiller, after close self-observation, distinctly recognised the fact that the creative activity of his genius manifested itself in the first instance as a musical mood, during which the poetic imageries and the diction gradually developed themselves. In the case of the creative tone-poet, this fugitive point of life is infinitely more dependent for its presence upon a similar momentary mood, flitting past like a brilliant shadow, and is doubtless fixed first of all by the determination of the key, the respective character of which impresses upon every musical composition its distinctive peculiarity. Beethoven himself attached great importance to this distinct individuality of the separate keys. Writing to his esteemed friend Madame Streicher in the year 1817, he says: "If you visit the old ruins (at Baden, near Vienna), remember then that Beethoven has often lingered there; if you wander through the magnificent pinewood, think that Beethoven has often poetised there, or, as they call it, composed." He looked upon himself, then, as a poet, and to be a poet is to possess the faculty of creating by abstract contemplation, and from out the depth of emotion, a picture of life. And of such an inwardly conceived picture, one of the grandest that ever poet produced, we have here the first distinguishable traces, while, alas! those acquainted with Beethoven's biography will recognise the fact that his preceding bitter experiences in life had sufficiently prepared him for the conception of a tragic world-picture such as the Ninth Symphony enrolls. Individual emotions of a most intense nature, as well as outward shocks of peculiar violence, were, however, yet needed in order to call this dark-coloured vision of life into the living reality of the elaborated picture itself; and in this respect the special circumstances of the commission for writing this Ninth Symphony were as significant as the composer's individual experiences during the years between 1812 and 1816, when the first sketches for the work appeared. It will be necessary to dwell upon this subject, more especially since it concerns the history of the Tenth Symphony quite as much as it does that of the Ninth.

In the first place it is a fact worthy of notice that we meet with sketches of the Scherzo of the Ninth Symphony as far back as 1813. In the same year, and more strikingly still in the autumn of 1814 (on the occasion of the famous "academy," held during the sitting of the Congress of Vienna, when Beethoven produced his Seventh Symphony), the composer experienced for the first time on a grand platform the colossal effect produced by his genius in an artistic sphere wherein his soul could pour itself out to the fullest extent, wherein his imaginative powers could be displayed without restraint, viz., in purely instrumental music, above all in the orchestra. Hence in a book of sketches for the cantata, "Der Glorreiche Augenblick," intended as a welcome to the august assembly at the Congress, and dating presumably from the year 1814, we find the words inserted, "Sinfonie für zweierlei Horn." This suggestion has, it is

true, never been followed up by the composer, neither has a "Symphony in B minor," alluded to in a sketch-book, likewise of 1814, ever become a reality. But the same book also contains the following memorandum: "At Drury Lane Theatre on the 10th, and by general desire repeated on the 13th"—referring to the composer's "Battle of Vittoria," intended to glorify the first decisive victory which British valour had achieved over the mighty French conqueror whom Beethoven hated as immoderately as his imagination had exalted the deeds of Wellington and of the English generally. For had he not, when in the composition referred to he depicted the entry upon the field of the British army amidst the strains of the national anthem, exclaimed, "I must show these Englishmen what a blessing there lies in their 'God save the King!'" And now this same "noble Albion" tendered him a recognition of his genius, all the more to be appreciated by him since it was in London where a Handel had lived, where a Haydn had reaped a full measure of honours, and where a Mozart too would undoubtedly have met with a personal appreciation equally stimulating, had not death prematurely shortened his career. The time, moreover, had gone by when it was the attractive power of English gold merely which brought foreign musicians to London. England, great already at home, had recently manifested a high spirit in her influence upon European politics, and in an album possessed by the youthful Beethoven we already meet with the words: "Siehe es winkt, Freund, lange dir Albion." With the composer's growing fame, the solicitations on the part of his English visitors to undertake the journey to England had gradually become more urgent, while now, after the to him so significant experiences in connection with the Congress, the importunities of his admirers took the form of direct invitations. In answer to one of these he replied (June, 1815) that he had always "cherished this wish," and in his diary he writes: "What joy to behold once more my native country, to visit England, and then to spend here (referring to Bonn) some four weeks." Meanwhile English publishing firms were offering liberal terms for the acquisition of some of his more important works, such as "Wellington's Victory" and the Symphony in A major; and in the summer of 1815 one of the founders of the London Philharmonic Society, Charles Neate (but recently deceased at the age of ninety-one) paid a visit to Vienna, where the amiable musician soon gained the entire friendship of Beethoven. Subsequently, on the 24th of January, 1816, the latter wrote a canon on a leaf of Neate's album, dedicating it to "his dear English compatriot," and recommending him on his departure to his friends Brentano at Frankfurt as "an excellent English artist and congenial man." Besides this new friend, Beethoven's own pupil, F. Ries, was an old resident in London. Thus, the projected visit to the English metropolis became more and more plausible, and although it was, as we know, never actually carried out, we must not lose sight of the fact that the thought of his being able at any moment to take his flight abroad, to breathe the stimulating atmosphere of fresh fame and new successes, assisted materially in upholding both his courage and elasticity of mind during the trying circumstances in which he was placed after the year 1815. But more than this, the associations which connected him with England, whose men, according to his own expression, "are mostly capital fellows" (tüchtige Kerle), exercised an immediate influence upon his work, and this in a most important and noble direction. For was it not a matter of necessity in carrying out his favoured project that he should hasten the production of some new and striking com-

positions? He, of whom Zelter had once written to Goethe that "his mother must have been a man," would not he, when coming to England, have to measure himself as a man with men, and, as an artist, with a composer of whom his own opinion is said to have been expressed thus: "Handel is the unapproached master of all masters. Go and learn from him how to produce with simple means such mighty effects." In the spring of 1816 his C minor Symphony had received a splendid rendering in London, and we can thus the more easily interpret the drift of a note which just at that time occurs in his diary: "Operas and everything else to be laid aside, writing only after your own fashion." His fashion, however, was instrumental music, above all, the symphony, in which art-form he was about to achieve the highest standard of perfection. We are approaching the last mighty symphonic twin-pair, the Ninth and the Tenth, and this brings our subject to the final conclusion.

The Ninth Symphony had, as we have seen, already for some years stood within the periphery of the powerfully creative imagination of the artist, while sketches of its first movement exist as far back as the year 1816. Mighty, tragic pathos is its chief characteristic; it is the strife against fate in its all-embracing magnitude; it is the terrible resistance offered by the individual will against an unalterable necessity which is here represented—a subject quite in keeping with the character of a people which had produced a Shakespeare. Taking into account the fact that ever since the year 1813, when the intention of visiting England for the purpose of producing his latest compositions first enters into his serious consideration, this eventuality continues from year to year to take a firmer hold upon his imagination, it becomes the more probable that the expression of manful vigour and of serious contemplation of life imparted to the Symphony should be in part intended to appeal to the character of the nation upon which his thoughts were directed. We shall see, moreover, that Beethoven himself was fully conscious of this, permitting this element to have full play upon his artistic inspirations; nay, even especial orchestral advantages, which a performance in London would have offered him, exercised a distinct influence upon the elaboration of the Ninth. Through the exertions mainly of his friends Ries, Neate, and the music-publisher Smart, it had at last been brought about that the composer received an official invitation on the part of the Philharmonic Society to come to London, and to bring with him some new works. "My dearest Beethoven," says Ries (like Neate, one of the directors of the Society), in a letter dated July 7, 1817, "the Society, who prefers your compositions to any others, desires to give you a proof of respect and gratitude for the numerous delightful moments which your extraordinarily genial (genialisch) works have afforded us. . . . Friends will receive you with open arms, and as an earnest of our intentions I have been commissioned to offer you the sum of 300 guineas under the following conditions: "which were, that he should come to London and write two great symphonies, two such works at least being invariably performed at the Society's concerts. Beethoven, in his reply dated July 9, considers the offer "very flattering," asking only that he should receive a portion of the sum tendered in advance, since he should "at once commence the composition of these great symphonies," and adding in conclusion, "Would that I could fly there instead of this letter." A postscript, moreover, contains the assurance that he should "use all his efforts" in order to "acquit himself in the most worthy manner of the honouring request coming to him from such a select artistic body."

"Notwithstanding his earnest intentions," the journey was not undertaken; indeed, it would have been barely possible for the hopelessly deaf master to accomplish it. "And yet," continues the so-called "Fischhof'sche" manuscript, "the wish had taken firm root in his soul, while his longing to see it fulfilled was constantly kept alive by his friend Ries. He had persuaded himself that nowhere should his stupendous genius, which anticipated the progress of many centuries, meet with adequate recognition except in Great Britain. He believed that the spirit of his compositions would be nowhere better understood. Hence the quite natural predilection for that country, the offspring of his just self-esteem. The distinction conferred upon him by the British nation he valued more highly than that which the rest of Europe together had to offer him; for they had always understood him best—they in whose country art is not the plaything of fashion." Now, although the copyist of this document (the Viennese musician, Fischhof) has added the sign of a query to the last-quoted paragraph, seeing that such a blissful state of things never existed even in England; yet this ideal conception of the "proud English," however exaggerated as regarded his special art, was nevertheless destined to exercise a very decided influence upon Beethoven's work. Indeed, the author of the biographical manuscript from which we are quoting (the composer's friend, Zmeskall) here inserts the personal remark that Beethoven's individuality, in its especial peculiarities, had much in common with the English national character, while "his self-consciousness may also have contributed to his liking for the nation, since they so readily acknowledged his genius."

And now, what has become of the second of these two great symphonic works, for the conception of which, as we have just seen, the master had received the desired impulses and the concrete impressions? For, as regards the first of the two—the mighty Ninth—it lives and proclaims its existence year after year the whole world over, and I will only add that the idea of the majestic bass recitatives of the Finale originated in Beethoven's acquaintance with the great contra-bassist Dragonetti, who was the leader of the basses at the Philharmonic Concerts. Of the Tenth Symphony itself we have, however, the following traces, which, imperfect though they be, will nevertheless indicate clearly enough the leading idea and character of the work. Consulting Schindler again, in his report to Moscheles already alluded to, we come across the following passage: "But, my dear friend, if Beethoven should really be able to write this Tenth Symphony, I fear the generation has yet to be born which would be capable of understanding it." No wonder, however, that, to quote Faust's words, "all hope should leave this simpleton," seeing that the *famulus* in question has to the end of his life failed truly to appreciate the genius of his master. Nevertheless, he has succeeded in retaining for us the impression made upon his mind by the vision of the tone-picture which on this occasion Beethoven unfolded before him, and which will enable us to arrive at a conclusion as to the grandeur of its intended design. "In the confusion of his domestic arrangements," continues Schindler, "it was impossible to convey to paper all that he said, and the more so since he continually referred to gigantic plans he meant yet to carry out, but which he would never once pause to explain." The music to "Faust" is again mentioned, touching upon which Beethoven is said to have exclaimed, "That shall be something!" (Das soll was geben.) Our informant concludes with the appropriate exclamation: "A thousand

pitities that during this overflow of his imagination, when his conversation would assume a poetic fluency such as I but rarely witnessed in his normal state of health, some intelligent listeners, or better still shorthand writers, were not present! The benefit conferred by such instruction upon art would have been immense!" Turning now to this remarkable plan of the Tenth Symphony itself, we rely upon the following note from the year 1818, which, after the above manifold references and allusions, we are justified in associating with the projected work we treat of. The memorandum says: "*Adagio cantique*, hymn-like song, in a symphony written in the old modes (Lord God, we praise Thee, Hallelujah), either separate or as introduction to a Fugue. Perhaps in this manner the entire second Symphony to be characterised, in which case the voices would appear in the last movement, or already in the Adagio. The orchestral violins, &c., will in the last movement be increased tenfold; or else the Adagio will in the last movement be repeated, when the voices will only gradually enter. The text to be Greek *mythos*, *cantique ecclésiastique*; in the Allegro, 'Feast of Bacchus.'" Not the introduction of the human voice, even though in this instance it had been already intended in the Adagio, was the "entirely new idea" to which we have heard Breuning make allusion; for already the Ninth Symphony had included it, nay even the Choral Fantasia. Nor was it the direct interconnection of the different movements, important though it be for the further development of the poetic capabilities inherent in the Sonata form, but ceasing to be merely latent since Beethoven. But important in the highest degree is the ethic significance of the work which might, likewise, appropriately be called "The Victory of the Cross," because the most profound Greek *mythos*, the Mysteries of Dionysos (containing in itself already the germs of religious regeneration) was by this *cantique ecclésiastique*, by the religion of divine grace and love, to be superseded or rather fulfilled and sanctified; and this reconciliation and union of old and new world ideas—a theme which occupies the minds of all modern poets and thinkers—was to have been artistically illustrated in symphonic language: beyond doubt "an entirely new idea," an idea which in the directness and concreteness of the poetic intention foreshadowed an enormous augmentation of the dramatic power of which the organism of the Symphony admitted. The religious disposition of the composer's mind had long since been prepared by bitterest sufferings and purest spiritual elevations. His soul was irresistibly drawn towards "the Eternal, the All-powerful, the Infinite," and, far more profoundly than in the "Missa Solemnis;" this fact is proclaimed by the Ninth Symphony, in the words "Ihr stürzt nieder Millionen, Ahnest du den Schöpfer, Welt?" and in the joy of an all-embracing love which is the result of a similarly exalted state of mind. And were not the English known to be particularly orthodox in matters concerning the Christian faith and doctrine? What, then, could be more natural than that he should select a subject which would appeal directly to the comprehension of the people for whom this tone-picture was intended, and which would at the same time afford him an opportunity of solving after "his fashion" a problem of the highest ethical import. More circumstantial evidence with regard to the foregoing æsthetic and psychological observations will be found in my "Beethoven's Leben;" we must be content here to add merely a few historical gleanings having reference to this "second Symphony," the pendant to the Ninth.

With regard to the key, Beethoven's friend Holz (who during these last years of the composer's life

was on specially intimate terms with him) gives the following account: "The Tenth Symphony commences with an Andante in E flat, $\frac{3}{4}$ time, assigned to wind instruments, and changes suddenly into a stormy Allegro representing the Feast of Bacchus." The latter, of which the sketches are extant, has $\frac{3}{4}$ time and the key of C major, while Holz mentions C minor as being the key of the entire conception, a supposition which is also borne out by the subsequent sketches. When, in the year 1824, after the brilliant performance of the Ninth Symphony, the old project of the composer's visiting England had again revived, the "Tenth" was at once thought of. Neate had again written, assuring him that his talents were more appreciated in England than in any other country, adding that Beethoven would indeed become a happy man if he could make up his mind to visit a country where he would meet with none but friends, and where the fame of the "great Beethoven" surpassed that of any other composer. The Philharmonic Society, the writer continues, was anxious to renew their former offer, while expecting a second Symphony, the first of the two (namely the "Ninth") having already been received. Thus the old plan was again discussed, and the sketches for the composition in question (now in the possession of the Berlin Library) again looked over. When on his death-bed the master once more asked to see these sketches, they were handed to him by Schindler, and it was on this occasion that the latter was made acquainted with the general design of the work. Subsequently Schindler communicated what he knew about the subject to "Hirschbach's Musikalisch-Kritisches Repertorium" (Leipzig, 1842), and it was then, for the first time, that the world obtained some positive information concerning the Tenth Symphony. The *motive* of the Scherzo, C minor, $\frac{3}{4}$, is the first of the sketches; then follows a *motive* B, A, C, H (the latter being the B of the German scale), originally appertaining to a long-projected overture in honour of the "arch-father of harmony," Sebastian Bach; this is followed by the jubilant theme in $\frac{3}{4}$ time, the Feast of Bacchus, which is superscribed "Finale of the first movement." Next comes a notation, " $\frac{3}{4}$, A flat major," referring, according to Schindler, to the Adagio; but neither an "old mode," nor a Te Deum laudamus, nor Hallelujah, can be discovered. Finally, to the word "Fugue," the sketches contain a *motive* in C minor, $\frac{3}{4}$, resembling the second portion of the theme of the Fugue in E major from the second part of Bach's "Wohltemperirte Clavier," evidently the Finale of the work, since, as we have heard, the Adagio was to have culminated in a Fugue.

Thus everything is found together which constitutes a "great" Symphony, and the idea thus shadowed forth is indeed as worthy of the genius of Beethoven as it is of the "magnanimity of the generous men" who had bespoken the work, and who had been instrumental in conveying to the dying man the last ray of hope and comfort. Here too, then, the twin-character of Beethoven's Symphonies has been *de facto* maintained, although, unfortunately for our art, we do not possess the measure which would enable us to form a final opinion upon this last conception, since it was never actually matured. Nevertheless, it will be admitted that the "poetic idea," or rather the spiritual design of the "Tenth Symphony," renders it to the fullest extent equal to its companion, the "Ninth," and we recognise in it at the same time the first step to a mighty development of the Symphony itself, and to the participation of musical art in the solution of the highest problems of modern life and culture.

THE LITERATURE OF NATIONAL MUSIC.

BY CARL ENGEL.

(Continued from page 14.)

TREATISES.

IN our survey of the collections of national songs, we have already become acquainted with several treatises which are published as introductory to the collections. It remains now to notice the most important treatises relating to national music which have been brought out independently of any collection. Let us turn first to Asia.

Sir William Jones's essay "On the Musical Modes of the Hindus," written in the year 1784, and subsequently much enlarged by the author, is printed in "Asiatic Researches" (Calcutta, 1792; vol. iii., p. 55); in "Dissertations and Miscellaneous Pieces relating to the History and Antiquities, &c., of Asia" (London, 1796; 8vo, vol. iii.); and in "The Works of Sir William Jones" (London, 1799; 4to, vol. i., p. 413). A German translation of this essay, by F. H. von Dalberg (Erfurt, 1802; 4to), contains some additional accounts respecting the music of uncivilised nations. "An Essay on the Music of Hindustan," by Sir William Ouseley, is printed in "Oriental Collections," &c. (London, 1797; 4to, vol. i., p. 70). Augustus Willard's "Treatise on the Music of Hindustan" (Calcutta, 1834; 8vo), contains many statements respecting the history of music in general which may be supposed to be well-known to any one who intends to study the music of the Hindus. However, among the unnecessary statements the author occasionally and sometimes incidentally mentions facts referring to the popular songs and tunes of Hindustan which deserve the careful attention of the student. The most interesting chapters in the book are those which treat of the *Rags* and *Raginees*, of musical instruments, of vocal compositions, and of the peculiar manners and customs of the Hindus to which allusions are made in their popular songs.

An elaborate treatise on the music of the Chinese, written by the Jesuit missionary Amiot, and illustrated with fine engravings of musical instruments, forms the sixth volume of "Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages, &c., des Chinois, par les Missionnaires de Pékin" (Paris, 1780; 4to). It is rather unfortunate for musical students that some of the most interesting treatises on the art are incorporated in voluminous and expensive publications, and are not procurable separately, except by some chance which rarely occurs. Amiot is said to have sent to Paris several manuscripts of essays on Chinese music, besides that which has been printed. Adrien de la Fage, in his "Histoire générale de la Musique" (Paris, 1844; vol. i., p. 10), states that they are unaccountably lost; and he deplores the loss of Amiot's translation of a treatise on music written by Ly-Koang-ti, a learned Chinese who lived in the eighteenth century. The Abbé Arnaud published an abridgment of this treatise in the "Variétés littéraires, ou Recueil des Pièces tant originales que traduites" (Paris, 1768). Moreover, the treatise was published in a Spanish translation, at Madrid, in the year 1779. Adrien de la Fage doubts this. He says that no one has seen the Spanish translation, and that all his inquiries about it have been unsuccessful. F. J. Fétis is of the same opinion. He says ("Biographie universelle des Musiciens," vol. i., p. 90): "Lichtenthal indique ('Bibliogr. della Musica,' t. iii., p. 43) d'après un article du 'Journal Encyclop.' (Mars, 1780; t. ii., part 3, p. 543) une version espagnole de la traduction française du traité de musique de Ly-Koang-ti, par le père Amiot, sous ce titre 'Memoria sobre la Musica de los Chineses; Madrid, imprinta de Bably y Texero,

1780.' Malgré ces indications si précises, j'avoué que je doute de l'existence de ce livre; car toutes les recherches que j'ai fait faire à Madrid n'ont pu en faire découvrir un seul exemplaire. La traduction a pu être faite; mais il est vraisemblable qu'elle n'a point paru."

The treatise has, however, been published; and in order to dispel all uncertainty about its existence, I shall give a short account of its contents. I obtained in London a copy of "Variedades literarias, 6 Coleccion de piezas escogidas de literatura, asi originales, como tracucidas de diversos Idiomas al Frances, pertenecientes á las Artes y Ciencias; por los Señores Arnod y Suard. Traducidas al Castellano por Don Felix Fguia, Presbytero, Teologo, y Examinador del Tribunal de la Nunciatura; Tomo II. En Madrid; en la imprenta de Pedro Marin; Ano de 1779." This book contains, among other essays, the musical one in question. It has the heading: "Traduccion Manuscrita de un libro sobre la Musica de los Chinos, compuesta por Ly-Koang-ti, Doctor y Miembro del primer Tribunal de Letras, Ministro del Imperio, &c.; adornada de varias reflexiones y notas curiosas." The introductory portion of the treatise evidently emanated from a European pen, perhaps from that of Amiot himself. It points out an apparent or supposed similarity of the Chinese musical system with that of the ancient Egyptians and that of Pythagoras. We are told of the miraculous power attributed to music by the ancient Chinese, and of the wonderful effect of the instrument *Kin*, mounted with silken strings, which in ancient time must have been a sacred instrument, for, we are told, it was never played unless incense was burned during its performance. The author maintains that the character of the Chinese music has experienced in the course of time fewer modifications than have the notions of the Chinese about the art. He records the unsuccessful attempts of the Emperor Kang-hi to introduce into China the European music, with which he had in some measure become acquainted through the Jesuit missionaries; and the author believes that the organ of hearing of the Chinese is constructed somewhat differently from that of the Europeans; this accounts, in his opinion, for their peculiar musical taste. However, the Emperor Kang-hi soon became convinced that, though he had the power of deciding on the life or death of his subjects, he could not alter their music. The author has much to say respecting the different kinds of musical performances which formerly were observed at the Court and on certain solemn popular celebrations. He records the construction of improved instruments during the reign of the Emperor Kang-hi, in the latter half of the seventeenth century; however, he adds that the new instruments were made exactly after the pattern of the old ones used at the Imperial Court; the improvements must therefore have been but slight. The subsequent portion of the treatise refers mostly to the history of the art, and to religious and other ceremonies with musical performances. Particularly interesting is the account of the method used by the Chinese music-masters in teaching the signs for reading their music, and such-like elementary knowledge. This subject would, however, take too much space to discuss here; nor does it come strictly within the scope of the present survey. Sufficient has probably been said to give the reader a correct idea of the treatise under consideration, which occupies about sixty pages in the small octavo volume in which it is printed.

The same volume contains another curious translation, entitled "Memoria sobre los Bayles de los Chinos, sacada de una traduccion manuscrita di algunas obras de Confucio," which refers almost exclusively to the dances of the Chinese, the musical

performances accompanying them being referred to only incidentally.

The music of no other Asiatic race has been so carefully investigated by Europeans as that of the Arabs. Among the treatises giving information on the musical system and instruments of the Arabs may be specified:—

"Die Musik der Araber, nach Originalquellen dargestellt, von R. G. Kiesewetter" (Leipzig, 1842; 4to).

"Esquisse historique de la Musique Arabe, par Alexandre Christianowitsch" (Cologne, 1863; folio).

"La Musique Arabe, ses rapports avec la Musique Grecque et le Chant Grégorien, par F. Salvador Daniel" (Algiers, 1863; 8vo).

An instructive chapter on the songs and musical instruments of the Arab-Egyptians is to be found in "An Account of the Manners and Customs of the Modern Egyptians," by E. W. Lane. The first edition of this work appeared in London in the year 1836, and about half a dozen editions of it have subsequently been brought out.

By far the most valuable dissertation on the music of the Arabs is the work by G. A. Villoteau, which forms part of the large and costly publication entitled "Description de l'Egypte, ou Recueil des Observations et des Recherches qui ont été faites en Egypte pendant l'expédition de l'armée française" (Paris, 1809; second edition, Paris, 1823). Villoteau's carefully written dissertation is enhanced by the addition of three beautiful plates in folio, showing the described instruments with the peculiar construction of their different portions. Here again the musical student has perhaps to deplore that such interesting information should be almost hidden from him by being incorporated in an expensive work amounting to above twenty volumes. True, several subsequent musical writers of inexpensive books have used much of the information given by Villoteau; but it is always preferable for the student to refer to the original source from which the compilers have drawn.

This remark leads to the expression of a wish wherein the reader will probably likewise join. It is a well-known fact that the more civilised Asiatic nations possess many treatises on music. Oriental scholars mention several of the Hindus. Amiot, in his work before cited, gives a list of about seventy by Chinese authors. The Japanese, it may be supposed, are in this respect not behind the Chinese, considering the natural intelligence and inquisitiveness of the Japanese. As regards the Arabs and the Persians, the names of a number of authors on music are known, and the titles of many treatises. Occasionally a translation into a European language has been attempted, such as, for instance, the English translation published by Eli Smith in the "Journal of the American Oriental Society" (Boston, 1749; vol. i.), which is chiefly derived from a treatise by Mikhâil Meshâkah of Damascus.

There are considerable difficulties in producing a correct and useful translation of such a work. The translator must not only be thoroughly acquainted with the language in which it is written; he must also be an experienced musician, well informed in our own music, and familiar with the characteristics of the foreign music on which the work treats; he must especially be conversant with the exact meaning of the technical terms used by the author. Where these necessary qualifications are combined in the translator, interesting information might be obtained, particularly from some of the old Arabic treatises, which would probably throw light upon certain obscure questions relating to the history of our own art.

The earliest Arabic writer on music was, as far as is known, the learned El-Kindi, who lived about the middle of the ninth century of our era. There is, however, a treatise on music written by the famous Al-Farabi, of which a faithful translation would be perhaps even more desirable. Al-Farabi wrote his treatise about the year 900 of our Christian era. Three manuscript copies of it are known to be extant. One of these, of which Mariano Soriano Fuertes has published extracts translated into Spanish, is in the Escorial; another is in the Library at Leyden; and a third, which is said to be a particularly fine and clearly written manuscript, is in the Ambrosian Library at Milan. With these sources at his command it would no doubt be possible to a really musical Oriental scholar to produce a valuable rendering in English, German, or French, with a fac-simile reproduction of the original drawings of the musical instruments with which the treatise is said to be illustrated.

It is well known that some of the old Arabic, Persian, Hindu, and Chinese musical theorists exhibit speculations of their own which were not in agreement with the musical systems popular at the time when the theorists wrote. Suggestive though these speculations may be, translations of them are likely to prove less instructive than translations of treatises which explain the music as it actually was or is in practical use.

This may be the place to draw attention to a curious dissertation on the Eastern origin of the national music of the Scotch, written in German, and entitled "Erste Wanderung der ältesten Tonkunst, &c., von G. W. Fink" (Essen, 1831; sm. 8vo). The aim of the author is to prove that the music of the Celtic race was originally derived from Asia, and that its original characteristics were preserved more intact in Scotland than in any other European districts owing to the isolated position of that country, and to similar circumstances. Twenty-four years before the publication of Fink's interesting book, John Gunn, a Scotch musician, had already given, at the end of his treatise entitled "An Historical Enquiry respecting the Performance on the Harp in the Highlands of Scotland," &c. (Edinburgh, 1807; 4to), a prospectus of "An Enquiry into the Antiquity of the Harp, and into the Oriental Extraction and Ancient History of the Caledonian Scots, demonstrating from the language, ancient religion, superstitious rites, their kalendar and festivals, their remarkable traditions, manners and customs, and from other documents and monuments still existing in Asia, France, Great Britain, and Ireland, that they brought the harp, together with other arts of civilized life, from Armenia and the western coast of Asia into the southern parts of England, prior to the era at which our writers commence the history of Great Britain," &c. This contemplated work has never been published, which is the less to be deplored since—to judge from the circumstantial prospectus, of which the commencement only is here quoted—the author proves himself too superficially acquainted with Oriental music for the successful execution of his projected task. G. W. Fink was evidently far better prepared for engaging in the same inquiry. Perhaps he had seen the prospectus issued by J. Gunn, and it suggested to him to investigate the questions raised by the Scotchman. However this may be, he would not have laid so much stress upon the similarity of the musical scale without the intervals of the fourth and seventh, traceable in the music of the Scotch and of the Chinese, had he been aware of its existence in the music of several nations in different parts of the world, of which there appears not to be the slightest probability that they borrowed

it from each other. In fact, this peculiar order of intervals, which is now known as the pentatonic scale, may not improperly be regarded as the most natural musical scale, because evidences are not wanting which show that it naturally suggests itself to people whose music is in its infancy; and because it has often been observed that, even in European countries where the diatonic scale prevails, little children in their first attempts to sing this series of intervals are apt to omit the two semitones and to produce the pentatonic series. At any rate, unbiassed investigators must admit that the pentatonic scale is more simple, more impressive, and easier to sing than the diatonic scale; and these qualifications perhaps sufficiently account for its frequent occurrence in the tunes of uncivilised nations or tribes widely separated and having little or no affinity with each other. Although the subject is suggestive and very important to the student of national music, a further discussion of it would be out of place in the present essay. I shall, therefore, restrict myself to citing only one example in confirmation of the opinion expressed.

The reader will probably remember the so-called Jubilee Singers—emancipated negro-slaves from the United States of North America, who visited Europe for the purpose of giving concerts to obtain funds for the establishment of a college at Nashville, in Tennessee, for the higher education of the freed negroes. In "The Story of the Jubilee Singers, with their Songs" (London: Hodder and Stoughton, 1876; 8vo, fourth edition), are given above a hundred airs in notation, with some curious statements respecting their origin and performance, communicated by T. F. Seward. He remarks: "Their origin is unique. They are never composed after the manner of ordinary music, but spring into life, ready made, from the white heat of religious fervour during some protracted meeting in church or camp. They come from no musical cultivation whatever, but are the simple, ecstatic utterances of wholly untutored minds. From so unpromising a source we could reasonably expect only such a mass of crudities as would be unendurable to the cultivated ear. On the contrary, however, the cultivated listener confesses to a new charm, and to a power never before felt, at least in its kind." Having pointed out as a noticeable feature of the airs the rare occurrence of triple time, or three-part measure, the cause of which he assigns to the habit which these negroes have of beating the foot and swaying the body while singing—motions which are in even measure and in regular time—he remarks: "It is a coincidence worthy of note that more than half the melodies in this collection are in the same scale as that in which Scottish music is written; that is, with the fourth and seventh tones omitted. The fact that the music of the ancient Greeks is also said to have been written in this scale suggests an interesting inquiry as to whether it may not be a peculiar language of nature, or a simpler alphabet than the ordinary diatonic scale, in which the uncultivated mind finds its easiest expression."

The Germans possess a considerable number of treatises on music translated from foreign languages. The English possess but few such publications, their translations of foreign works on music being mostly from productions of a rather gossiping kind. There are, however, indications of an increasing demand in England for really instructive works; indeed, this must be the natural consequence of the greatly increasing extent to which the musical art has been practically cultivated in England since about the middle of the present century. The following books are, almost all of them, either in English, in French, or in German—languages which may be supposed to

be known to many intelligent musicians. It would probably be of but little use here to enumerate the treatises written in other than those languages.

"*Ueber die Musik der neuern Griechen*," by R. G. Kiesewetter (Leipzig, 1838; 4to). The student will find interesting specimens of tunes of the modern Greeks, Turks, and Wallachians, in "*Geschichte des transalpinischen Daciens*," by F. J. Sulzer (Vienna, 1781; 8vo, three vols). Chrysanthos has published two works on the music of the modern Greeks, which are written in the Greek language. The first of these works is an "Introduction to the Theory and Praxis of the Greek Church Music." It was neatly printed by Rignoux in Paris, in the year 1821, and was intended for publication in Constantinople. The other is a similar work, but larger, and not so well brought out; it was printed, in the year 1832, by Michael Weiss, in Trieste.

"*Histoire de la Musique en Russie*. Première Partie: Musique Sacrée, suivie d'un Choix de Morceaux de Chants d'Eglise anciens et modernes," par le Prince Nicolas Youssouppoff (Paris, 1862; royal 8vo). The author's intention to publish, in a second volume, a treatise on the secular national songs of Russia has not yet been carried out. The student would do well to consult "*Dissertations sur les Antiquités de Russie, contenant l'ancienne mythologie, les rites payens, les fêtes sacrées, les jeux, les oracles, l'ancienne musique, les instruments de musique villageoise, les coutumes, les cérémonies, l'habillement, les divertissemens de village, les mariages, les funérailles, l'hospitalité nationale, les repas, &c., des Russes, comparés avec les mêmes objets chez les Anciens, et particulièrement chez les Grecs*," par Matthieu Guthrie" (St. Petersburg, 1795; 8vo). An elaborate treatise on Russian Church music, written by Razumoffsky, in Russian, and containing many curious notations with explanations, has been issued in two volumes (Moscow, 1867 and 1869; 8vo).

A treatise on Russian Church songs, written in German, by Alexis von Lwoff, is entitled "*Ueber den Freien-Rhythmus des altrussischen Kirchengesangs*" (St. Petersburg, 1859; royal 8vo). A. von Lwoff is the composer of the well-known Russian National Anthem, which resembles the "Sicilian Mariners' Hymn."

"*Entstehung, Fortgang, und jetzige Beschaffenheit der Russischen Jagdmusik*, von J. C. Hinrichs" (St. Petersburg, 1796; 4to). An account of the so-called Russian Horn Band, in which each performer has only a single tone; with illustrations and specimens of the peculiar notation contrived for insuring that each player falls in with his note at the right moment. The inventor of the Russian Horn Band, Johann Anton Maresch, was born in the year 1719 in Bohemia, and migrated in the year 1748 to St. Petersburg.

"*Beiträge zur Kenntniss der Slavischen Volkspoesie*, von F. v. Miklosich" (Vienna, 1870; folio). "Historical View of the Languages and Literature of the Slav Nations, with a Sketch of their Popular Poetry," by Talvj (New York, 1850; 8vo).

"*Des Bohémiens et de leur Musique en Hongrie*, par F. Liszt" (Paris, 1859, small 8vo). A German translation of the same: "*Die Zigeuner und ihre Musik in Ungarn*, deutsch bearbeitet von Peter Cornelius" (Pesth, 1861; 8vo). The style of this book is rather bombastic, and the author states but few instructive facts, although he displays much sentiment respecting the music of the gipsies.

"*Music and the Anglo-Saxons*; being some account of the Anglo-Saxon Orchestra; with remarks on the Church Music of the Nineteenth Century," by F. D. Wackerbarth (London, 1837; 8vo). This

book is noticed here only on account of the interesting subject on which it professes to treat. It is an unsatisfactory compilation, and its title is the best part of the book.

"*Musical Memoirs of Scotland*, with historical annotations and numerous illustrative plates," by Sir John Graham Dalyell (Edinburgh, T. G. Stevenson, 1749; 4to). The value of this book, which is replete with extraneous matter, consists in the interesting illustrations of ancient musical instruments, taken from old sculptures and paintings extant in Scotland and England.

"*Die Minnesänger und Liederdichter des 12, 13, und 14 Jahrhunderts*, von F. H. Hagen" (Leipzig, 1838; 4to, 3 vols.); with specimens of mediæval songs in notation.

"*Ueber die Lais, Sequenzen und Leiche; ein Beitrag zur Geschichte der rhythmischen Formen und Singweisen der Volkslieder und der volksmässigen Kirchen- und Kunstlieder im Mittelalter*," von Ferdinand Wolf (Heidelberg, 1841; 8vo); with eight fac-similes and nine plates of musical notation. An account of the national songs of the Middle Ages will be found in "*Histoire de l'Harmonie au Moyen Age*, par E. de Coussemaker" (Paris, 1852; 4to). The student will do well to consult "*The Lays of the Minnesingers, or German Troubadours of the twelfth and thirteenth centuries*; illustrated by specimens of the contemporary lyric poetry of Provence and other parts of Europe; with historical and critical notices, and engravings from the MS. of the Minnesingers in the King's Library at Paris, and from other sources" (London, 1825; 8vo). The annotations are by Edgar Taylor.

"*Altecheische Leiche, Lieder, und Sprüche des XIV. und XV. Jahrhunderts*; mit einer Einleitung und Anmerkungen, von Julius Feifalik" (Vienna, 1862; 8vo); "*Volksschauspiele aus Mähren*; mit Anhängen: 1, Sterndreherlieder; 2, Weihnachtslieder; 3, De Sancta Dorothea, Passional, 1495; und einem Nachtrage, gesammelt und herabgegeben von Julius Feifalik" (Olmütz, 1864; 8vo).

"*On Purity in Musical Art*, by Anton Friedrich Justus Thibaut (Heidelberg, 1825), translated from the German by W. H. Gladstone" (London, John Murray, 1877; sm. 8vo). The German title of this book is "*Ueber Reinheit der Tonkunst*." The first edition was published in the year 1825, at Heidelberg, without the name of the author. The little book, written with much spirit, and entirely free from the pedantry so usual in musical treatises, produced sensation among the German musicians and lovers of the art. The second edition (Heidelberg, 1826) contains several additions, and a portrait of Palestrina. A third edition, edited by K. Bähr, appeared in 1851, and a fourth in 1875. Thibaut was a professor of law at Heidelberg, and an ardent admirer of the old Italian and Flemish church composers. His book is mentioned here especially on account of an interesting essay on National Songs which it contains.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. V.—SCHUMANN.

(Continued from page 16.)

HAVING, by the help of his letters, discerned something of Schumann as a man, I ask the reader to look with me, through the same unerring medium, at what he was as an artist. The master's connection with art, it should be remembered here, was twofold, since he stood towards it in the double relationship

of a man who not only writes music but writes about it. When we come to that point in his career where this duality first asserted itself, it will be needful to follow him along each road separately, but for the present our business lies with the circumstances under which Schumann first adopted music as a profession.

Although Schumann's father, with true discernment, saw in his boy a great musical capacity, and actually requested C. M. von Weber to educate him, his mother, an excellent and well-meaning but somewhat narrow-minded woman, was bitterly opposed to the idea. Von Wasielewski says of her: "Destitute of all interest in music, she was as incapable of appreciating her son's gifts as of disregarding the petty prejudices which then prevailed in certain circles against any artistic profession. She thought only of the deprivations and discomforts felt by Mozart and other masters, and emphatically pointed out to her darling the hardships of such a calling." We shall presently find that Frau Schumann knew how to give way on this matter, but being a widow when the time came to make choice of a profession for Robert, no one could thwart her resolve to educate him for the law. Schumann accordingly was sent to Leipzig, whence he removed to Heidelberg, and entered as a student at the University. But law was very far from the young man's thoughts, albeit he obeyed his widowed mother's behest to regard it as a vocation. There is reason indeed to believe that he spent his time at Heidelberg in a very desultory fashion, working, when he worked at all, at music, toying with legal lore, and being utterly unable to make up his mind with regard to either. Meanwhile his little fortune rapidly dwindled, for, if there was anything outside music to which Schumann applied himself earnestly, it was to the abstraction of money from the pocket of his guardian and trustee. He laboured under a chronic sense of impecuniosity, and most of his letters to Herr Rudel are full of ingenious pleadings for cash. On one occasion he wrote: "However expensive my life may have been for the last three months, my brothers must have told you that it was pleasant and cheerful. I'm as well as a fish in water, and happy besides. You must also be aware that I am in debt—the only thing which troubles me frequently. I have paid my tailor above one hundred and forty florins for this winter term, to say nothing of all the other bills that I did not have to pay with the money allotted to me by the court for purposes of study at Leipzig. If you reflect you will find that my Leipzig expenses were much the same as these. The worst is that everything is dearer, finer, and better here, because the student lords it here, and for that very reason is cheated. How much you would oblige me, dear Mr. Rudel, by sending me as much money as possible and as soon as possible. Believe me a student never needs more than when he hasn't a penny in his pocket, especially in little university towns where he can borrow as much as he likes. For two out of the past seven weeks I have been without a farthing, and can truly say that I never had so many wants as during those seven weeks." It should be noted that this aimless and, in the truest sense, extravagant life nowise resulted from an infirm purpose. If Schumann hesitated between law and music, as Hamlet hesitated between killing his uncle and letting him live, it was not, as in the case of the Prince of Denmark, for any reason to be found in himself. The cause lay at Zwickau with his mother, whose fond desire to make a lawyer of him he long hesitated to thwart. But things could not go on so. Decisive action had to be taken, and in July, 1830, Schumann wrote the letter which, though it distressed his loving parent exceedingly, settled his future career. The letter in

question is the one beginning, "Good morning, mamma," from which a quotation was made in a previous article as showing the fanciful state of mind into which the writer sometimes fell. But the pith of it lies here: "I burn when I think of myself. My whole life has been a twenty years' war between poetry and prose, or, let us say, music and law. I've had as lofty an ideal in practical life as in art. This ideal was hard labour, and the hope of struggling into a great sphere of action; but what prospect is there, especially in Saxony, for a plebeian without influence or money, with no true love for legal petitions and petty controversies! In Leipzig I led an idle life, dreamed and loitered about, and did really nothing; here I have been more industrious; but both there and here have become more and more attached to music. Now I stand at the parting of the roads, and shudder at the question, Whither? If I follow out my own bent, it points, and as I believe correctly, to music. . . . There can be no more painful thought to a man than that he has prepared an unhappy, dead, and shallow future for himself. . . . My fancy is now but young, and would be cherished and ennobled by music. I am also certain that with industry, perseverance, and a good teacher, I could in six years rival any pianist, since pianoforte-playing is pure *mécanique* and skill. Now and then I have also a fancy, perhaps a taste, for composition. . . . Now comes the question, one or the other; for only one thing can be done greatly and well in a lifetime; and I can give but one answer—undertake a good and worthy object; firmness and calmness will complete and bring it to a perfect end. I am now more eager than ever in this struggle, dear mother—sometimes rash and confident in my own strength and will; sometimes terrified when I think of the great career which I have already set aside and now again renounce. . . . Farewell, my dear mother. Fear not; heaven only aids when man helps himself." The earnestness of this admirable letter need not be insisted on, but it may be worth while to point out the evidence it affords that Schumann regarded himself as, first of all, a possibly great pianist, and only as incidentally a composer. We shall find later that he persisted in this view till Destiny intervened, and by what is called an "accident" put matters on a proper footing.

It is clear from the letter written by Frau Schumann to Herr Wieck asking his advice, that Robert's communication was a source of great distress. The maternal heart of the woman prompted her to grant his desire, while her judgment urged that it should be resisted. Thus, "in a strait betwixt two," she pleaded for Wieck's guidance with an earnestness and eloquence that should be taken full note of as giving an insight into her character, and accounting in some measure for the deference shown towards her by her son. A quotation from the letter to Wieck may therefore be given here with entire propriety. Addressing Schumann's future father-in-law as "Honoured Sir," the anxious parent proceeded thus: "According to the request of my son, Robert Schumann, I take the liberty of applying to you in regard to the future of this dear son. With trembling and deep anxiety I seat myself to ask how you like Robert's plan, which the inclosed letter will explain. It is not in accordance with my views, and I freely confess that I have great fears for Robert's future. . . . He has now studied for almost three years, and had many, very many wants. Now, when I thought him almost at the goal, I see him take another step, which puts him back to the beginning; see, when the time has come for him to provide for himself, that his little fortune is gone, and that he is still dependent. Whether he will succeed! Alas! I cannot tell you

how sad, how cast down, I feel when I think of Robert's future. . . . All rests on your decision—the peace of a LOVING MOTHER, THE WHOLE HAPPINESS FOR LIFE of a young and inexperienced man, who lives but in a higher sphere, and will have nothing to do with practical life. I know that you love music. Do not let your feelings plead for Robert, but consider his years, his fortune, his powers, and his future. I beg, I conjure you, as a husband, a father, and a friend of my son, act like an upright man, and tell me your opinion frankly—what he has to fear or to hope. Excuse the distraction of my letter: I am so overcome by all that has passed that I am soul-sick, and never was a letter so hard for me to write as this." Wieck, who knew Schumann's capacity, could give but one answer to this passionate appeal, and that was not the one the mother desired. Frau Schumann yielded, however, on receipt of it, and Robert went wild with delight. The crystal gates of Paradise were open; the dragon guarding the fruit of Hesperides was slain; the water rose to the lips of Tantalus; and joy reigned in the heart of the poor Heidelberg student for such great mercy. What a rhapsodical letter was that he immediately wrote to Wieck. It reminds one of a child long "in populous city pent," gambolling knee-deep in buttercups and daisies, or a liberated seagull dashing itself against the wave-crests in pure ecstasy. Saluting Wieck as "most honoured of teachers," the young man went on thus: "It was long ere my ideas grew calm and smooth. Do not ask me how your letter stirred me. . . . The Atlas was crushed, and a child of the sun stood pointing to the East. Bow before nature; else your genius will be for ever lost. The path to knowledge leads over icy Alps; the path of Art has its cliffs; but they are Indian, covered with flowers, hopes, and dreams—so it seemed when I read your and my mother's letters. Now I am much calmer. I cleave to Art. I will cleave to it; I can, and must. . . . I confide myself wholly to you. I give myself up to you. Take me as I am, and above all things bear with me. No blame shall depress me; no praise shall make me idle. . . . Most honoured one, take my hand and lead me. I will follow where you will, and never tear the bandage from my eyes, lest they should be dazzled by the light. Would that you could see my soul. It is still, and all around the breeze of morn breathes clear and calm. Trust me; I will deserve the name of your scholar. Alas! why is man so blessed at times in this world, most honoured one? I know."

To his guardian and purse-holder, Herr Rudel, Schumann addressed himself in a very different style. Rhapsody would have been lost upon, if it had not bewildered, this matter-of-fact gentleman, and his ward demeaned himself accordingly. The letter from which I am about to quote is somewhat remarkable, and open to a suspicion of insincerity. It is remarkable because proving, in conjunction with a previously cited opinion as to pianoforte-playing being merely a question of *technique*, that the writer's views of his chosen profession were not the most exalted, and it is of doubtful sincerity because it states a readiness to do, under certain conditions, that which was never seriously contemplated. Much, however, must be forgiven to a young man who wishes to coax money from his guardian. The chief passages in the letter are as follow: "I will devote myself for six months exclusively to music under Wieck in Leipzig. Rely on Wieck, most honoured Herr Rudel, and await his opinion. If he says that I can in *three years* from these six months attain the highest pitch of art, then let me go in peace, for I shall not fail. But if Wieck entertain the slightest doubt (after these six months), then there is nothing lost to law, and I shall be ready

and willing to pass my examination in a year; in which case I shall have studied no more than four years. . . . Therefore be so kind as to send me a considerable sum of money at your earliest convenience, that I may pay my travelling and other expenses. From a hundred and fifty to a hundred and eighty thalers would make me perfectly happy. I pledge myself in return not to ask you for another penny till the end of the year." Herr Rudel seems to have been greatly offended by the act of his ward, and sent no answer to this letter. Schumann's impecuniosity however did not hinder him from running over to Strasburg to see as much as was there visible of the Revolution of July. On getting back to Heidelberg he found more pressing need than ever for cash, and assailed Herr Rudel a second time: "Once more I eagerly beg you to answer me quickly, sending some money (if in any way possible a very large sum), and ease my troubled mind. You cannot conceive the anxiety and fearful suspense I suffer. I am the *only* student here (it was vacation time), and wander about, deserted and poor as any beggar, head over ears in debt, through the woods and lanes. Be lenient with me, most worthy Herr Rudel. Send me money this once, only money, and do not force me to seek other means of paying for my journey hence, which would be very injurious to me, and could not be agreeable to you." Schumann obtained the money, but with this all intercourse between the two appears to have ceased. Their views were directly opposed, and while the ward took his own way, the guardian made no effort to stop him.

Every one knows that Schumann, domiciled with Wieck at Leipzig, tried to carry out his notion that excellence in art was only mechanical skill, and that he permanently lamed his finger. This gave him pause, and brought better counsel. Hence, he could write to his friend Töppen, in 1833, as follows: "We did indeed err when we thought we could accomplish by capricious mechanism what the peace and leisure of later years would spontaneously bring; or, we grasped the handle so firmly that we lost the blade (the reverse is much worse). In this respect and to make skill balance with the other powers, I have often been obliged to correct my ideas. Much which I once considered as infallible has been discarded as useless and hindering. Often have I sought to unite the powers of opposites. For equal powers elevate and multiply each other here, as in the physical world, but the stronger kills the weaker, and, to apply it to art, a poetic whole can be formed only by the harmonious cultivation of skill and ability (culture and talent). I play but little on the piano now; don't be alarmed (I am resigned, and consider it a decree of fate)." A decree of fate it was, since from that time his thoughts and energies were addressed to the work of composition, as to the principles of which he then knew little, and as to the practice of which, beginning so late, he never could be a thorough master.

Only a little while elapsed before the "coming event" of Schumann's appearance as a musical critic threw its shadow before in the form of an article on Chopin, contributed to the *Universal Journal of Music*—an article memorable as first introducing the imaginary characters, Florestan and Eusebius, afterwards so prominent in the *Davidsbündlerschaft*. But it was not till the close of 1833 that a party of "young hot-heads," of whom Schumann was chief, met in Leipzig, and, having resolved unanimously that the musical world suffered from incompetent critics, resolved also to start a new journal and set matters to rights. "Why do we look idly on?" exclaimed the young hot-heads. "Let's take hold and make things better; let's restore the poetry of art to her ancient honour." Thus rose the *Neue Zeitschrift für Musik*. The par-

ticular fault Schumann sought to rectify in criticism appears from a passage in a letter addressed to Töpkén, which runs as follows: "All that there is in youth, consequently futurity, shall soon echo through the land. It is almost inexplicable that this critical honey-daubing has not been put a stop to long ago. So strike right at the people, although it is like a flock of sheep who look up once when it lightens, and then quietly go on grazing. The flock shall look up for one moment at least." Instead of honey-daubing, the *Neue Zeitschrift* proceeded to lay on bitter aloes by way of change, that process being necessarily involved in the carrying out of a programme which sought, as Schumann declared, "to acknowledge the remote past, to contest recent ages as inartistic, and to aid the coming of a new and poetic era." No one will be surprised to hear that in less than twelve months after entering upon this magnificent campaign all the "young hot-heads," Schumann excepted, had put up their swords and retired from the battle. Our master, thus left alone, assumed exclusive proprietorship of the journal, and carried it on in his own way. First of all, he sought to obtain good correspondence from the principal European capitals. To Fishof, at Vienna, he wrote: "You may consider the young work, our journal, which our friend (Ludwig Schunke, just then dead) so joyfully and zealously supported, worthy your aid. I have motives which I will explain later for begging you most urgently either for letters or reviews. . . . A journal which enjoys such favour must not cease to circulate. I will answer for your prompt payment for future work, and hope soon to be able to offer you the best of terms." Then Schumann bethought him of London, and appealed for help to Moscheles, calling him, with customary effusiveness, "most honoured of men," and saying: "Spite of all our efforts, we have not yet succeeded in obtaining any musical news from the capital you inhabit. Wherever we applied, promises were plenty, but labour scarce. We are, therefore, in some degree excusable if we now apply to the man who we know has never ceased to take an interest in the aims and efforts of German musicians. Our question and request is whether you chance to know a musician—that is, a careful, clever, if possible, German musician—who would write us a certain style of letters on the events of the day, English musical life in general, and the musicians there; not mere facts, but elaborate pictures of the musical condition of England. . . . It is our earnest wish, which we utter so humbly that you may never hear it, to receive an occasional contribution to our journal from the illustrious master to whom these lines are addressed, under any title whatsoever. . . . Your indulgence and pardon for these lines, dictated by interest and enthusiasm for music. With heartfelt esteem I part for the present from the man whose bright and intellectual eyes have so often glanced at and blest me." Moscheles appears to have complied with the first of these requests, but the name of the correspondent recommended by him cannot be gathered from the letters. We know, however, that he ceased to write at the end of the year in which he was appointed, and that, three months afterwards, the late Mr. Hogarth took his place. With reference to this change Schumann wrote to Moscheles: "I consider it as a rare mark of kindness that you have gained my paper a new correspondent in Mr. Hogarth. The London article has been missing for three months, so that I should like to hear as soon as possible. If he wants a special invitation, he shall have it forthwith." Hogarth, like his predecessor, remained in connection with the *Neue Zeitschrift* but a little while. This we learn from a paragraph in a letter written to

Moscheles four months later than the one from which a quotation has just been taken: "My best thanks for your last note, including one from Thomson, who would greatly oblige me by frequent news from Edinburgh. Since I received no further accounts of your May concert, I patched up what I could from the notice in the *Atlas*, which you sent to Mendelssohn and he to me, and made a letter, whose spuriousness you doubtless detected. The *Globe* is now the only source whence I take a notice, although I don't think it adequate. Mendelssohn wrote to me in glowing terms about Mr. Klingemann, secretary of legation. Do you think he would write now and then at my express request and your recommendation?" Alas! for the *Neue Zeitschrift*, which was to be the organ of light and truth, and rearticulate a disjointed world! Here already was its enthusiastic editor reduced to sit in his office and write himself letters from London by help of the *Atlas* and the *Globe*. Truly, truly, *Vanitas vanitatem, omnia vanitas*. But we can see very clearly through these letters that Schumann had his whole soul in literary work. The "journal" appears to have been always his first thought, the editor taking precedence of the composer, who, indeed, was content to produce no more than a few bagatelles at this particular time. To Heinrich Dorn, in Riga, he wrote: "Thanks for your many proofs of interest in our effort. Much is yet undone: but we are young, and Time does good to all. Special thanks for mentioning the journal and gaining it friends. . . . If you feel like sending us a few honest reviews, especially in regard to musical festivals, and how to make them instrumental for the culture of the people, and on the music of the future, recent discussions and discords, &c., pray do so. A comparison (Schumann must have meant a contrast) between Breitkopf's Journal and ours would be interesting, but of course it must be in a third paper (the *Journal of Elegance, the Comet, or the Evening Journal*). Won't you think of it?" In August, 1837, the *Neue Zeitschrift* having attained a circulation of 500, Schumann thought the time had come to expand it; in what manner appears from the following, written to Moscheles: "My urgent entreaties have at last moved the publisher of my journal to insert some good composition every four months. I shall put all sorts of fine ideas into it, and it will make a stir among the musicians. Songs are also to be written, and the most interesting published in a volume, one or two bad ones with the rest, to give the critics some work (artful editor!), and make the reader follow notes in hand. The manuscripts of talented and unknown composers will be preferred; your name would break the ice—the journal has about five hundred readers, who would all receive the compositions gratis. From time to time we shall give old music, extant only in manuscript, such as Scarlatti's fugues and the score of a Bach concerto."

Here we may stop for the present. How, later, Schumann removed the *Neue Zeitschrift* to Vienna, the reasons for doing so, and the result of the act, and how and why he took the degree of Doctor of Philosophy, will, together with cognate matters, supply interesting material for another chapter.

(To be continued.)

"WHISTLERISM" IN MUSIC.

MR. WHISTLER, in his clever but exceedingly expensive little "arrangement in brown paper," acknowledges that the "skirmish fought the other day at Westminster" was really part of an old contest between the "pen and the brush." He tells us that his anathemas are launched solely against the art-critic he wishes to extinguish. The literary critic,

he thinks, has some reason for his existence; but from Mr. Whistler's assertion that "taste has long been confounded with capacity, and accepted as sufficient qualification for the utterance of judgment in music, poetry, and painting," we must assume he rather favours the notion that, even in music, no criticism can be admitted unless "emanating from a man who has passed his whole life in the science which he attacks." We quite agree with Mr. Whistler that taste alone will not be a sufficient qualification in the critic. In the present day there are few critics who venture into the public arena without a considerable degree of practical knowledge. The old saying, that the ranks of the critics are recruited from the never-ceasing supply of disappointed authors, is confirmatory of the fact that critics as a rule have a practical knowledge of the particular art they profess to judge, and very often their knowledge is superior to that of the author they criticise. The triumph of an author does not always depend on his practical knowledge, but on the genius and mastery with which he can apply such knowledge as he may possess. It is either the want of genius which makes the disappointed author turn critic, or it is the want of knowledge or long practice. The whole hierarchy of painters, poets, and composers is simply a question of classification according to the degree in which the creative and mechanical qualifications are distributed. Mr. Whistler speaks of painting as a "science." With much more reason music could be called a science. But neither one nor the other is a science. It is not very exact to speak, as Mr. Whistler does, of "attacking a science." Science is not attacked, except by fanatics, whose prejudices and preconceptions may be offended by its results. In the course of formation a science may give rise to different opinions, and those opinions are attacked; but here we are much in that very region of criticism Mr. Whistler would limit; the only difference being that in science it is wholly a question of opinion, and in art it is partly a question of *taste*, which may be cultivated, but cannot be acquired by any amount of practice. In the late trial, "*Whistler v. Ruskin*," it was stated by one of the witnesses, not we think on the side of the plaintiff, that what an artist looks at is the "finish of the picture." We can all of us understand that an artist who spends his life in the handling of the brush is attracted principally by the technical merits of a picture. Any of us can appreciate the difference between fresco-painting and wall-decoration, between real work and general effect. But a weak conception or subject can be well finished; or, with practical knowledge and mechanical aptitude, we can beautifully finish other people's ideas, as some of us do, in music particularly. We take Mr. Whistler to be a man of genius; and we are quite sure he would not admit that the "finish" of a picture is the whole question. A contrary opinion would only degrade painting from a fine art to the status of a mechanical art. In a fine art it is not the mechanic, not the mere professional, whose judgment we are to take as final. Even the greatest of artists are often the worst of critics. Were we to think differently, in music we should with Spohr speak of Weber as "that little man," and with Cherubini talk of Sebastian Bach as "that barbarous German." The question Mr. Whistler has revived is of special interest just at present, because what in art we used formerly to refer to as "inspiration," and were accustomed to surround and obscure with a now nearly effete phraseology borrowed from the Germans, is being gradually dissected by science. Every one knows the celebrated letter of Mozart in which he endeavours to describe the process of musical composition, and how he

formed in his mind a vivid or photographic representation of what he had conceived, and with such distinctness that he could criticise and amend his work as if it had a positive or objective existence. In Mozart's case the phenomenon was all the more incredible, as in addition to the vivid mental representation of what we may describe as a page or two of musical notation, he tells us he both saw and heard his composition "all at once." Many of our readers will have seen during the last week or two an interesting series of letters and articles in the *Spectator* in reference to the late Mr. G. P. Bidder, a well-known prodigy in mental calculation, who with perhaps a still more remarkable specimen of the kind, the American boy, Zerah Colburn, is referred to in Carpenter's "*Mental Physiology*." It is not our business to enter into such questions, more than to call attention to the marvellous similarity in all these phenomena that seem to resolve into efforts of memory, strikingly exhibited in musical composition, in chess, and in mental calculation. The process seems to be in a great measure automatic; but in these extraordinary cases the mechanical power is derived from natural organisation, or as we call it "a natural gift," and in ordinary people the same power is acquired by practice, and then only in a comparatively infinitesimal degree. The musician may make up his mind sadly, that unless he is conscious of possessing that power, he may work away until middle age; and under the most favourable circumstances, admitting a certain degree of endowment, he may write one song or one opera which will have acceptance, but each succeeding effort will only mark the degree of exhaustion and decadency. Only on this theory, that is, the "specific localisation" of the musical gift, can we account for the fact that many who possess it to a certain extent write trash, and many who are sparingly endowed write music that is good as dramatic music, or as scholarly or devotional music, each description bearing the impress of other faculties or emotions quite distinct from the gift, which will alone give ease or fluency in composition and completeness; although general capacity will assert itself in music as in everything else. It is the province of the critic to detect at once in a work of art how much of it is the result of technical knowledge and practice, how much of it comes of general knowledge and capacity, and how much is due to that natural gift which is alone sufficiently sensitive or pliant to respond to those rapid and delicate promptings of feeling and imagination that produce what we call originality. We assume that the originality is in a man's whole nature, but the power of expression or of rapid and vivid concatenation is in the specific apparatus, faculty, gift, or whatever we may choose to call it. It is a curious fact, which the back numbers of any musical journal will easily confirm, that for hundreds who will detect mechanical skill and excellence of models in music, there will only be one critic who possesses the intuitive power of immediately recognising genius or originality. It is probably the same in painting, and the fact was surely in Mr. Whistler's mind when he alluded to the "shock of surprise" experienced by Balaam "when the first great critic proffered his opinion." We are quite alive to an obvious retort in taking a particular side in this question; but, as far as our recollection goes, the remark of the ass was, "Why smitest thou me?" and appears less like a criticism than an expostulation against an unmerited castigation. Balaam's interlocutor saw more than he did. Mr. Whistler seems to us to have thrown away, for the sake of a witticism, his best card; and particularly in this country, where eccentricity and

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even genius itself have so little chance against a dead weight of pious formality, hypocrisy, and dull pedagogism. We had always looked upon "Whistlerism" as a protest in all the colours of the rainbow against our national arrangements in snuff and whitewash. We are disappointed that in plain black and white Mr. Whistler should have so forgotten history as to speak of "work received in silence as it was in the days to which the penmen still point as an era when art was at its apogee," and, as he should have added, when the press did not exist, and annual exhibitions were unknown; and when the large niches were filled by Angelos and Titians, and there were no niches at all for little people, and certainly no place for critics.

SIGNS OF THE TIMES.

THE sage in olden times was wont to study the heavens and the stars to discover portents of good or ill, and to enable him to hazard predictions of what events were likely to happen to mankind in this sublunary sphere; but the wise man of to-day is fain to turn his eyes earthward and around him to enable him to guess at the probabilities of the near future. Surely he who does so at this present time will perceive many indications that a long winter of musical stagnation and ignorance is about to break up; whether it will be followed by a genial and promising spring time only can show. One of the most gratifying and marked signs of the times is the unwonted prominence accorded to music and musical topics in the leading daily journal. Not long since we found the columns of the *Times* teeming with letters respecting the authorship of our National Anthem. Soon after followed a warm and interesting discussion as to our national capabilities for profiting by general instruction in the divine art. Considerable space has also been devoted to the vindication of the merits of the Royal Academy of Music, and the endeavours to promote a National Training School; and now quite recently we have had a series of letters and a leading article on "Music in the Church Service."

The question of "Music in the Church Service," as might have been anticipated, brought into the arena doughty champions of extreme ecclesiastical schools; one apparently desiring that the Church Service should be wholly musical, the other that music should be reduced to a minimum. The *Times* leader, with commendable moderation in its general tenor, pointed out the fact that most of the heart-burnings and difficulties arose from the lamentable ignorance of both laity and clergy—a truth amusingly illustrated by the following sentence:—

The clergyman intoning the Lord's Prayer, and expecting the worshipper to think in quavers and semiquavers.

A little more knowledge would have been of service here, for, of course, quavers and semiquavers are merely technical terms for portions of time, and therefore all speech, in common with all song, must of necessity be in quavers or some other time-sign. Again, the suggestion that—

Plain-song offers a concealment of the common incapacity for good reading, from which a multitude of English clergymen suffer. Nothing is more difficult than to read the Liturgy well; yet it is only within a very few years that the profession, whose duty that especially is, has begun to entertain the faintest doubt that the gift of reading aloud comes to an English gentleman by nature. With the growth of a consciousness that a power to read intelligently is no more innate than a power to construe the Greek Testament, has arisen an alarmed desire to hide the inability.

Those who have studied vocalism and musical declamation will at once perceive that here is a most sufficient reason for the low estimation in which intoning is held in certain quarters; for if it be true that reading aloud is an art, so also is singing and intoning, only in a much greater degree, and yet the *Times* says:—

Many a timid curate who cannot read aloud more impressively than a National-school child, intones with a courage bred of a belief that for one who can criticise plain-song ten can criticise plain reading. In fact, choirs and clergy who think that all singing in church is music are deluding themselves.

Alas! this is but too true, and the only remedy to be looked for is in the general advance of the musical education of the people. We thoroughly endorse the closing sentences of the *Times* leader:—

The Church Services contain matter which ought to be spoken and matter which ought to be sung. When congregations and their clergy have learned to do both competently, we hope we shall hear no more of encroachments by slovenly chanting on territory which is occupied more appropriately by good reading.

The most pleasant characteristic of the correspondence which has appeared in the *Times* on the subject of "Church Music" has been the sober earnestness and the kindly way in which the disputants have advocated their various views, presenting a happy contrast to an article on the same subject which appeared in the *Church Review* a short time since, in which the Rev. G. P. Grantham aired his notions respecting Gregorian and Anglican Church music, and in which we find the following elegant sentences:

Anglican chants or Anglican hymn-tunes are often allowed to be introduced at intervals throughout the various services, like as we find in a sandwich a dainty morsel of luscious but unclean swine interlarded between the wholesome solid covers of honest bread and butter. . . . A trumpety Anglican chant finds as appropriate a place for itself in the midst of the glorious plain-song Missa as a Punch-and-Judy show would in the middle of the Bodleian Library.

Judging from the general tone of the article from which we have quoted, we are forced to conclude that reading is not the *only* branch of a polite education which might with advantage be cultivated by some of our clergy who set themselves up as infallible musical guides.

The signs of the times, as we read them, seem to indicate an intense desire throughout society for musical knowledge and culture; and also that the time is not yet ripe for either clergy or people to give a sound verdict as to the precise programme which shall be laid down for musical services in our churches.

An extraordinary story comes to us from Germany. It is said that Robert Franz, the distinguished editor of Bach's works, having long been engaged in endeavouring to discover the compositions which Bach is known to have written, but which could nowhere be found, visited in the course of his researches a mansion called "Schloss Witzthun." There one day his attention was casually attracted to some thick paper used for tying up young trees in the garden. On looking closely he was astonished and delighted to recognise Bach's autograph. Inquiring of the gardener he was told that a lot of the same paper filled several trunks in the attic of the mansion. Hastening thither he discovered that one trunk at least had not been rifled, and that it was full of manuscript music in the shape of 150 Violin Sonatas. What the other trunks contained we can unhappily only conjecture, but it is too probable that many important and long-looked-for compositions have perished in the hands of the ignorant German gardener. Franz's discovery therefore excites at one and the same time congratulation and regret—congratulation, because the musical world has been enriched by a large number of precious examples of a great master; regret, because we now know that many others are lost for ever while only barely evading our hands. We may congratulate Robert Franz upon a stroke of fortune which he of all men would know how to value; violinists too may be heartily felicitated upon a discovery which has for them a very special interest. As regards amateurs generally we must of course await further particulars before

attempting to estimate the interest the matter has for them. But meanwhile one certain good will arise from it: the search which has always been going on more or less zealously for missing compositions by great masters will receive special stimulus, and who knows that there may not be many a "Schloss Witzthun" in wide Germany which will ere long have to give up its treasures. But we devoutly hope that there may not be many "Schloss Witzthun" gardeners.

In common with all admirers of Mozart, we cannot but peruse with feelings of sorrow the announcement, recently discovered, of those concerts given by the father of the composer for the purpose of exhibiting the precocity of his two children, Wolfgang and Marianna. "My son," he says, "will cover the keys of the clavier with a cloth, and play on the instrument equally well as though it were not so covered." That this might prove a profitable entertainment to the father, and interest a gaping crowd of idlers, can hardly be doubted; yet that so great a genius should have been carried about and made a show of at the very age when his marvellous powers demanded the utmost care and watchfulness, is pitiable in the extreme. It is true that Mozart, celebrated as he was when a boy, became more celebrated as a man; but in proof that this forcing of unripe talent is fatal alike to body and mind, another instance is scarcely within our recollection of a child shown publicly as a musical prodigy who afterwards obtained the highest rank in the world of art; whilst, on the other hand, we could name many whose mental growth was thus fatally blighted. The "Quiriti" troupe of children, exhibited this year as a Christmas attraction at the Criterion Theatre, may be cited as perhaps the most decisive illustration that could be furnished of the force of these remarks. It is true that they are full of animal spirits; that they keep the stage alive throughout the evening; and that they show signs of having been carefully trained in all the dramatic conventionalities; but it is as singers that they come before us, and it is almost needless to say that nothing more painful to musical ears can be imagined than their attempts to ape the qualifications of adult artists. Forced almost to scream in order to make themselves heard, their voices become harsh and disagreeable, and often most faulty in intonation. Supposing, indeed, that any of these children have exceptionally good vocal organs, it is hopeless to expect that the mischief now done can ever be repaired. Some of them may probably become good actors in the future, but not one can possibly become a good singer.

As we are told, and assuredly with much truth, that the current literature of any period reflects tolerably faithfully the prevailing opinion of the majority of readers, it is good, we think, for those who watch with interest the growth of art amongst the people not to despise the writings of those pleasant gossiping authors who, perhaps somewhat bluntly, tell us their own feelings upon certain conventional artistic surroundings which have been only protected by their age. That music is fast shaking itself free from the fetters of fashion can scarcely admit of a doubt; and when enthusiasts in the art can go either to the Opera or to a Concert without the feeling that they must prepare themselves for an evening party, many will gladly avail themselves of this privilege who now reluctantly stay at home. In proof of our position that this reform, like most others, is shadowed forth in our literature, we quote the following from a little book of Sketches, entitled "Half-Hours of Blind Man's Holiday," by Mr. W. W. Fenn, an artist who became blind at the age of thirty-five.

After saying that he is extremely fond of music, he continues thus: "I am afraid the Opera and the Concert-room do not open up such resources for me as would generally be imagined; I get oppressed and made fidgety by the confinement, glare, and heated atmosphere, and the inevitable paraphernalia, so to speak, incidental to such 'society' doings. A good orchestra and orchestral performances generally afford me immense pleasure if—and this is a very important 'if'—I can hear them in my own way; that is, free from any approach to a crowd seated in gorgeous array, with the ceremony inseparable from all evening assemblies." Messrs. Mapleson and Carl Rosa have already proved how largely this feeling is shared amongst the middle classes; and if some equally energetic concert-givers will aid them in the good work, we may shortly expect to permanently erase that long-standing line in our fashionable programmes, "Evening dress indispensable."

THE "Board of Musical Studies" at the University of Cambridge, in view of the many important changes recently sanctioned in connection with the faculty of music, has issued a report which proves how earnestly the subject has been considered, and how desirous are the authorities to give instruction in every branch of the art at the University itself. With regard to candidates for the musical degree, it is said that special instruction should be provided in Acoustics at the University because "it will not be found easy to obtain adequate teaching elsewhere;" but we can scarcely believe that it will be necessary for any person to go to Cambridge solely for the purpose of mastering the principles of Acoustics sufficiently to pass an examination. It is gratifying, however, to see that not only is it suggested that lectures should be given on Acoustics, but on Counterpoint, Harmony, the history of Music (especially Church Music), with an exposition of the most approved methods of elementary music-teaching in primary schools, and hints for the superintendence of Church Choirs; and for those who may hereafter be called upon to give elementary musical instruction in schools, it is recommended that rules should be given for the right method of imparting knowledge to beginners. Feeling that for the duties required of the Professor of Music—who should be called upon to deliver lectures, not on the subjects mentioned above, but upon those of a higher and more special character—the stipend ought to be raised, and that he should reside not less than one term in Cambridge, the members of the board, we are glad to see, virtually declare that the University of Cambridge should regard its Chair of Music as something more than a mere post of honour; and that in making such excessive demands upon the time and energy of an eminent artist as will be necessary under the new arrangements, the rate of remuneration, therefore, should be increased in proportion.

MUCH has recently been written about the music taught in private schools; and a very laudable attempt has been made to impress upon those who are employed as Professors in these establishments the necessity of upholding the dignity of the art by inculcating a love for sterling works, instead of fostering a frivolous taste for the "showy" pieces of the day. Yet cordially as all must agree with this well-meant advice, we cannot but believe that we are dealing with the effect rather than the cause of the evil; for as long as these positions are occupied either by incompetent teachers, or by those who favour the compositions issued by any special music-publisher or publishers, it is perfectly hopeless to expect any change. In the course of our experience we could have named many

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who come under the first category; and an advertisement in a morning paper now before us for a Professor, who is requested to "state terms per lesson, by letter only," proves beyond doubt how they are procured. With regard to the second class it can only be said that, although perhaps perfectly efficient in the duties required of them, they are not free agents; and as the music they teach satisfies at least two-thirds of the parents and guardians of their pupils, they can afford to defy the opinion of the minority. Of course those who conduct these seminaries could easily correct such abuses by never engaging a master without being satisfied, by the production of a diploma, of his talent and experience, and by seeing that in the pieces he selects for tuition he is guided rather by the name of the composer than by that of the publisher. It would of course be satisfactory to find that this course of action were pursued by those so deeply interested in the matter; but this we can with certainty affirm, that if some reform of this kind do not come from within the schools, it will certainly, and very speedily, come from without.

We have often alluded to the peculiar class of entertainment provided at the so-called "Music-halls" in the metropolis; but it was not until perusing a recent announcement of the company engaged at some of these popular resorts that we found a language employed in describing the various "stars" which to us is perfectly unintelligible. It may be that, as the humour of the "comic" songs is only to be appreciated by a Music-hall audience, words which convey no real meaning to our ears may be full of suggestion to the initiated—even as the followers of a celebrated preacher, in days gone by, were deeply moved by the eloquence of the "unknown tongue"—but as it is no doubt the desire of the proprietors of these places of amusement to appeal also to the general public, many would like to know, we are certain, how a "Royal Tenor" differs from any other tenor; what are the special characteristics of a "Vital spark actress and vocalist;" what countryman can possibly be the "white-eyed musical Kaffir and Scotch American comedian," or why the "lion comic," according to our usual method of placing nouns and adjectives, should not be termed the "comic lion." But singular as these specimens of "Music-hall" phraseology may appear, they are certainly beaten by the following; for, in spite of our own efforts, and the assistance of those familiar with the good, bad, and indifferent days of the Drama, we cannot in the least divine what kind of entertainment is to be expected from the "celebrated pugnacious knockabout coloured comedians."

HER MAJESTY'S THEATRE.—CARL ROSA OPERA COMPANY.

A NEW series of representations of Opera in English was inaugurated by this company at Her Majesty's Theatre on the 27th ult., on which occasion Richard Wagner's Opera "Rienzi," the last of the Tribunes, was performed for the first time in this country, before a crowded and appreciative audience.

We are not aware of any one witnessing the first performance at Dresden in 1842 of Herr Wagner's Opera "Rienzi," having predicted that the name of its author would some day mark an epoch in the development of the musical drama itself; but he, if ever he existed, must have been a man endowed with an extraordinary insight into the mysterious workings of genius. It may be an idle assertion, in the face of succeeding events, yet it is a legitimate one, that if the composer, disappointed as he was in his professional career, and embittered by a want of appreciation on the part of the public, had laid his pen aside for ever after writing the work in question, his music of "Rienzi" would have been classed in the same category with the productions

which he himself subsequently characterised by the eminently expressive term of "Capellmeister Musik." Familiar as we now are with the later manifestations of his remarkable genius, we instinctively view this early production of a confident imitator of an existing phase of Opera through the prism of our experience, and we are able to discern here and there the flashes of genius lighting up, for a moment, the conventional atmosphere of the so-called Grand Opera. For, taken as a whole, "Rienzi" is neither more nor less than a *grand opera* constructed upon the model furnished by Meyerbeer with all its spectacular arrogance and cosmopolitan adoption of musical styles. Trials of a very severe order had yet to exercise their refining office in the career of the poet-composer before the true individuality of his genius could be brought to the surface, the first manifestations of which became apparent, as we all know, in his "Flying Dutchman." Fortunately for the appreciation of Herr Wagner's art in this country, the Opera-drama, which of all others presents in the most attractive and conciliatory form the full artistic significance of his reformatory strivings, viz., "Lohengrin," was at the same time the first to preach, as an entire stage representation at least, the gospel of the "Art-work of the future" to English audiences. Since then we have been led backward in the development of the composer's genius, thanks to the efforts of Herr Carl Rosa, by numerous performances of "The Flying Dutchman," and again onward last year by the production of "Tannhäuser," a work which marks a period of transition from the embryonic state of the composer's theories to their first fully developed manifestation in "Lohengrin." To the praiseworthy zeal of Herr Carl Rosa we now owe the first performance in this country also of Richard Wagner's first recognised Opera, "Rienzi," an event which the subsequent achievements of the poet-composer of the Nibelungen Tetralogy have rendered specially interesting.

The libretto of "Rienzi," written, like the rest of the text-books of his opera-dramas, by the composer himself, is founded upon the well-known novel, bearing the same title, by Bulwer Lytton. It will suffice, therefore, to give a brief outline of the principal incidents made use of in Herr Wagner's dramatised version. As regards the character of the hero, the main features as portrayed by the novelist have been retained in the Opera. He appears "a grand nature struggling amidst the darkness of his times to re-establish the glories of a wondrous past—a young enthusiast, dreaming among the desolate ruins of ancient Rome of making the Eternal City once more the queen of all the world." Through the brutal murder, on the part of one of the followers of a Roman patrician, of his little brother, and for which he appeals in vain for just retribution, the enthusiastic dreamer is converted into a man of action, a stirring leader of the people, whose patriotism is stimulated by the desire for revenge. As such we are introduced to him in Herr Wagner's Opera, the first act of which opens in the Piazza of San Giovanni del Laterano, on one side of which stands Rienzi's house. *Prince Orsini* (we are partly following the "argument" contained in the preface to the English version) is attempting to carry off *Irene*, Rienzi's sister, but she is saved by the timely appearance of her lover, *Adrian di Colonna*. While the followers of the rival factions assail each other in the street, *Rienzi* appears on the scene, and addresses the unruly nobles in indignant language. The nobles finally agree to fight out their quarrel next morning outside the city gates, and this is the opportunity for which *Rienzi* has long been waiting. He resolves to put an end, by a bold stroke, to the oppression under which Rome has been so long suffering. Having secured the support of the Holy See, and arranged an armed rising of the populace, he determines that the nobles shall enter Rome again submissive to the constitution or as captives. The signal for the rising is sounded, and *Rienzi*, appearing on the threshold of the Lateran Church, is greeted by the people as Rome's deliverer, and leads them to battle. The second act transports us to a stately reception-room in the Capitol. Messengers of peace enter, singing, *Rienzi's* military success has been complete, and the Orsini-Colonna factions have been subjugated. *Rienzi* has been invested by the people with supreme power, and bears the title of "Tribune

of Liberty, Peace, and Justice." Festivities to celebrate the happy event are taking place, during which the young *Orsini*, representing the discontented nobles, attempts to stab the newly elected Tribune. But the latter, besides being warned by *Adrian*, wears a shirt of mail under his toga, and the dagger recoils from his breast. The nobles, who all declare themselves responsible for *Orsini's* deed, are condemned to death; but *Adrian* and *Irene* beg off the former's father, old *Colonna*, and *Rienzi* persuades the infuriated people to pardon the conspirators. With this *Rienzi's* star begins to pale. The treacherous nobles, however, have forgiven the Tribune his leniency as little as they did his assumption of power. Thus we find in the third act *Orsini* and *Colonna*, having united their forces in order to regain the supreme power in Rome, against them *Rienzi* leads the citizens of Rome amidst the stirring sound of the war-hymn, "Santo spirito cavaliere." But the leniency exercised by the Tribune towards the conspirators had undermined the confidence of the people in their leader, while, on the other hand, the defeated nobles had, by special promises of their support, prevailed upon the Pope to withdraw his protection from the Tribune and even to excommunicate him. Returning, at the commencement of the fourth act, from a victorious campaign, *Rienzi* is met on the stairs of the Lateran Church—whither he goes to a triumphal procession to celebrate a *Te Deum* for his successes—by the Legate, who refuses him entrance and pronounces the Papal ban upon him. Transfixed with astonishment, *Rienzi* stands on the marble stairs of the Basilica, deserted by all his friends and late worshippers. His sister alone clings to him with unbroken fidelity and affection. *Adrian* implores her to fly with him, but she repulses him with indignation. She gives up love and life to prove herself a Roman like her brother. In the final scene, *Rienzi* attempts to address the populace excited against him, but the leaders refuse to allow him to be heard. *Adrian* fruitlessly strives to induce *Irene* to leave her brother. The populace surround the Capitol, set it on fire, and the Tribune and his sister sink to earth amidst the flaming ruins. With this the Opera closes. It will be gathered, even from the foregoing scanty outline of the libretto, that a good deal of ingenuity has been brought to bear upon the general arrangement of the plot, each important incident leading up to a *tableau* admirably adapted for the display of spectacular effects and appropriate musical illustration.

Turning now to the first English performance of the work by the Carl Rosa Company, a full measure of praise is due to the managers for the liberal manner in which the Opera has been placed upon the stage, both as regards decorations, costumes, and general scenic arrangements. The opening scene of the second act, presenting a hall in the Capitol, overlooking the higher parts of the City of the Seven Hills, may be instanced as particularly effective. Mr. Joseph Maas, as *Cola Rienzi*, scarcely possesses the physical qualifications for a part which taxes the endurance of the singer to the utmost; but, this fact apart, he both acted and sang well, it being chiefly the sentimental aspects in the character of the Tribune which his impersonation realised with good effect. The singer was much applauded during the evening, particularly after his delivery of the beautiful prayer in the fourth act (which also lends to the Overture its chief characteristic element), which he sang with much taste and feeling. Madame *Hélène Crosmont* gave a good impersonation of the gentle yet heroic sister of the Tribune; while Madame *Vanzini* successfully maintained the difficult rôle of *Adrian*, producing however occasionally something of an anti-climax in her otherwise effective delivery, by unduly forcing in one or two instances the exceptionally high capabilities of her voice. Mr. Walter Bolton was a capital *Orsini*, Mr. George Olmi being also an efficient representative of the head of the rival faction, *Stefano Colonna*. The remaining characters of the Opera were cast as follows: *Raimondo* (Papal Legate), Mr. Henry Pope; *Two Roman Citizens*, Messrs. Cadwalader and Snazelle; a *Messenger of Peace*, Miss Georgina Burns; the latter being deservedly applauded in the delivery of her solo at the commencement of the second act. Special applause was of course elicited by the grand Finale

to the second act, undoubtedly the most remarkable portion of the Opera, being full of dramatic power and concentrated musical effects. The Ballet incidental to the pageantry in connection with this Finale was given with much splendour and taste. Certain shortcomings in the performance, both musically and scenically, which were apparent on the occasion of the first performance, will, no doubt, be amended at its repetition, which was to have taken place on the 30th ult. The *ensemble* was on the whole satisfactory; and considering the few rehearsals which it has been possible to bestow upon the work, we are bound to say that the performance we speak of was in the highest degree creditable to the Conductor and those who assisted him in the general mounting of Herr Wagner's interesting first operatic production. Herr Carl Rosa and the leading vocalists were summoned to appear before the curtain, a good deal of enthusiasm being displayed by the audience during the evening. The libretto, we should add, has been very ably rendered into English by Mr. John P. Jackson, who has made the translation of Wagnerian poetry a specialty.

Sir Julius Benedict's "Lily of Killarney" was announced for the 28th ult.; and on the following evening, for the first time in England, Guiraud's romantic Opera, "Piccolino;" the remaining evenings of the month being occupied by the repetition (already referred to) of "Rienzi" and the performance of Balfe's "Bohemian Girl" respectively.

MONDAY POPULAR CONCERTS.

AFTER the customary adjournment over Christmas, these performances recommenced on the 6th ult., on which occasion the first appearance this season of Mdlle. Marie Krebs was, as usual, a welcome feature in the programme. The lady, it need scarcely be added, met with a very warm reception on the part of an audience less numerous than on previous occasions, owing no doubt to the prevalence of fog in the metropolis, which had even penetrated into the spacious concert-room. The solo performance of the gifted artist just named consisted in an excellent rendering of Beethoven's Sonata in E flat (Op. 81), to which the composer himself has supplied the "programme" in the title "Les Adieux, l'Absence et le Retour," suggesting a romance to the poetic interpretation of which the individual player may lend infinite variety. Signor Piatti, to whose earnest artistic zeal amateurs are indebted for the occasional revival of works by the earlier Italian masters, introduced, for the first time at these concerts, a Violin Sonata by Locatelli (a composer who flourished during the first half of last century), adapted by him for the violoncello, with added pianoforte accompaniments. The almost endless applause which followed his performance must have convinced the sterling artist that his efforts in the direction indicated are thoroughly appreciated. Nor should we omit to say a word in praise of the able and musicianlike manner in which Mr. Zerbini invariably discharges the by no means easy office of accompanist, and which on the occasion in question was particularly conspicuous. Beethoven's Quartett in C major (Op. 59), one of the three dedicated to Count Rasoumowski, was well played (for the twentieth time at these concerts) by Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti, although the misty cloud in which these artists appeared enveloped on the platform somewhat interfered with the delicate *timbre* of their instruments. The Concert concluded with a novelty, M. Saint-Saëns's Quartett in B flat for pianoforte, violin, viola, and violoncello, in the execution of which Mdlle. Krebs was associated with Madame Norman-Néruda, MM. Zerbini and Piatti, the mention of whose names sufficiently indicates the respective instruments for which the work is written, as also the fact that its execution left nothing to be desired. It would be manifestly unjust, after a first hearing, to pronounce a definite opinion on the merits of the work of the talented and rising French composer, in whose writings the influence of the modern German schools is plainly discernible. Suffice it to say, that the impression produced on our mind by the performance in question is that of a certain straining after originality, frequently met with also in compositions of the representatives of the school alluded to. The final Allegro appears to us the most consistently and ably developed of its four movements,

being agreeable to the taste of a kind of McGuffin, applauding the character of the gentlemanly and the opportunity of reminding a "fragrant" notes, being full of the "ult." prelude, title added, did, Beethoven's viola a Chopin's forte and (Op. 16) work, written individually full of Schumann's evident plaudits their efforts in Ries, Zerbini have none of Trio, he capacity season was played Piatti, refined in E major "There cease Mr. Zerbini On the with Mdlle. by Madame Mdlle. J. pianist Beethoven's "special" stein's S performance much appreciated capitally conclude was the Concert, number.

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being full of sprightliness and animation, and forming an agreeable contrast to the preceding Poco Allegro with its episode in B flat major, the undoubted originality of which is of a kind bordering very closely upon vulgarity. Mr. Barton McGuckin, who was the vocalist of the evening, was much applauded in his rendering of songs of a very diversified character, by David, Salvatore Rosa, and Abt. This gentleman's singing has much improved since we last had an opportunity of hearing him at these concerts; we would remind him, however, that a tenor voice, however robust, is a "fragile thing," and that the sympathetic quality of his notes, as well as his general delivery, will gain nothing by being forced to an undue degree.

The second evening Concert of the month (on the 13th ult.) presented a programme truly popular in the sense of the title adopted by this excellent institution, including, as it did, Beethoven's Serenade Trio in D major for violin, viola and violoncello (Op. 3, nineteenth performance); Chopin's Introduction and Polonaise Brillante for piano-forte and violoncello; and Schubert's Quartett in G major (Op. 161), for stringed instruments. The last-mentioned work, the latest of the kind which the composer has written, is at the same time one upon which his singular individuality is most markedly impressed, being likewise full of those "heavenly lengths" about which the genial Schumann was wont to go into raptures, a feeling which was evidently shared by the present audience, whose enthusiastic plaudits after every movement testified to the maturity of their musical appreciation. The executants, to whose efforts much of this approbation was due, were MM. Straus, Ries, Zerbini, and Piatti. The first-named gentleman we have never heard to better advantage than in his performance of the leading violin part in Beethoven's Serenade Trio, he having been the first to introduce, in the same capacity, this now so familiar work during the seventh season of the Popular Concerts. Chopin's "Polonaise" was played with much effect by Mdle. Krebs and Signor Piatti, the lady pianist having previously given a very refined and thoughtful interpretation of Beethoven's Sonata in E major (Op. 109). The vocal soli were Gounod's "There is a green hill far away," and Scarlatti's "O cessate di piangere," well rendered by Signor Federici. Mr. Zerbini was again the accompanist.

On the succeeding Monday (20th ult.) the Concert opened with Mozart's string Quartett in E flat (No. 4) interpreted by Madame Norman-Néruda, MM. Ries, Zerbini and Piatti. Mdle. Janotha, who on this occasion reappeared as the pianist of the evening, gave a very effective reading of Beethoven's familiar "Moonlight Sonata," playing also by "special desire," in association with Signor Piatti, Rubinstein's Sonata in D major for piano-forte and violoncello, the performance of which, it is hardly necessary to say, elicited much applause. Haydn's Piano-forte Trio in G major, capably rendered by the two lady-artists and Signor Piatti, concluded the evening's proceedings. Miss Mary Davies was the vocalist. We must defer our notice of the following Concert, which took place on the 27th ult., until our next number.

MADAME VIARD-LOUIS'S CONCERTS.

HOWEVER the general public may regard these Concerts, the aspect of St. James's Hall on the evening of the 21st ult., when the third of the course was given, proved that they have attracted the attention of connoisseurs. To use a common phrase, limiting it of course to people in the musical world, "everybody was there," and the greatest interest prevailed. The reason for this is easy to discover, because so special an audience cannot be attracted by ordinary or familiar things. Thus, we may be sure that the general desire was not to hear Wagner's overture to "Tannhäuser," though a performance of that work by so powerful and capable an orchestra might well excite uncommon interest. Nor was it to hear Mendelssohn's Concerto in G minor (played by Madame Viard-Louis), or Bennett's Rondo Piacerevole (also one of the spirited concert-giver's solos), or the air from Loder's "Night Dancers" (sung by Mr. Lloyd). These works are welcome when they come, but as connoisseurs scarcely make a point of going forth to meet them, we must look for the loadstone of the concert in the remaining part of the programme—that is to say, in a Menuet by M. Bourgault-

Ducoudray, Goetz's Symphony in F (repeated by desire), and the Barcarole and Ballet music from Gounod's "Polyeucte." Here we have no difficulty in finding it. So many novelties might well draw the most confirmed musical hermit out of his cell. M. Bourgault-Ducoudray's Menuet is a pretty trifle, worthy of the Gavotte played, and encored, at the first concert of the season. The composer does not use a big orchestra for his dance music—if that may be so called to which nobody ever dances, off the stage—but he employs a small one with a great deal of taste and judgment. His treatment of the themes, moreover, is, as a rule, very fanciful and pleasing. M. Bourgault-Ducoudray should be known to us by something more important and more worthy a Professor of the Conservatoire than Menuets and Gavottes. Concerning Goetz's remarkable Symphony we spoke last month, and may be content to say now that it appears more and more worthy of all that has been written in its favour. Rarely does a Symphony leap so soon into popularity. The other day unknown even as to its bare existence, it is now an object of wide-spread interest, and will assuredly go the round of our orchestras. Why is this? Simply because the work unites to technical merits, fancy, feeling, and original expression in no ordinary degree. It is never pedantic and never shallow, while always animated by that spirit of art which is superior to and better than its mere form. The Symphony was again played with immense spirit by the fine orchestra. We are of opinion, however, that the movements were taken a shade too fast. Such music will not bear hurry. It is so thickly crowded with ideas that there must be time to grasp them as they pass. The Barcarole of M. Gounod was fortunate in having Mr. Lloyd as an exponent, but most unhappy in the English translation supplied to the singer. Mr. Lloyd, we believe, never sings in French, but it would have been better for him to have done so a first time on this occasion than to have used verses which tended to make the subject ridiculous. As regards the song itself an opinion has already been expressed in these columns, and need not be repeated. Doubtless the Barcarole will be annexed by most tenors to their repertory, and brought out whenever there is an orchestra to furnish the picturesque accompaniments. Our readers have been made familiar also with the circumstances under which the ballet in "Polyeucte" takes place, and the character of the *fête* with which it is connected. We are not called upon, therefore, to do for them what was properly done in the programme-books for Madame Viard-Louis's patrons. They will hardly be surprised to learn that the ballet music was heard throughout with interest, often with special admiration. The movements, it is true, are not of equal value, but the best are very good indeed—charmingly melodious and richly coloured. Among these are the dances in honour of Venus, and the tuneful Adagio with which Pan is invoked. A few "cuts" were made by Mr. Weist Hill, but substantially the whole of the ballet music had a hearing. We trust nobody judged "Polyeucte" by it and the Barcarole, for these numbers, elegant though they be, are among the weakest in the opera.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE programme of the Second Concert, on the 13th ult., contained two works of the utmost interest, and but little known to the general public. The first, Handel's Sixth Chandos Anthem—although the programme stated that it has "probably not been given with orchestra within the memory of any one living"—was performed at the Hereford Festival of 1873, with the same excellent additional accompaniments by Mr. Silas as those used on the present occasion; and the second, Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," a grand piece of choral writing in eight parts, was rendered in a masterly manner some years ago by Mr. Barnby's choir, and was also one of the pieces included in the concerts of the Bach Society last season; an Association which has already done much to place some of the strangely neglected works of the great masters before a modern audience. The singing of Handel's Anthem by the choir, so efficiently trained by Mr. Ebenezer Prout, revealed all the beauties of this noble composition to perfection; the choruses, "With cheerful

notes let all the earth," and "Ye boundless realms of joy," especially, being given with a decision in the points of attack and a careful management of the gradations of tone worthy of the highest praise. The principal vocalists, Miss Annie Marriott, Mr. Frank Boyle, and Mr. Frederic King (all from the National Training School for Music) acquitted themselves with much credit, and throughout their arduous task gave decisive promise of future excellence. Mendelssohn's Psalm was unquestionably the finest specimen of choral singing we have yet heard from this body of vocalists; and indeed not only for accuracy, but for the far higher merit of unity of feeling in the varied expression of the text, was so remarkable a performance, that we see no reason why works of the utmost elaboration should not be placed before an audience evidently—if we may judge by the warm applause bestowed upon those selected for this concert—perfectly prepared to receive them with a cordial welcome. Mozart's "Jupiter" Symphony, which commenced the second part, was delicately and intelligently played throughout, each movement eliciting the most enthusiastic marks of approbation; Beethoven's trio, "Tremate, empi tremate," was well sung by the vocalists before mentioned, and Mr. Eaton Fanning's clever and characteristic chorus, "Song of the Vikings," was so persistently redemanded, that Mr. Prout found it necessary to inform the audience that he always had resisted, and, so long as he had the honour to conduct the Association, intended to resist, the system of encores, a resolution for which we are certain all the thinking portion of the audience will heartily thank him. The concert was brought to a successful termination by a spirited rendering of Rossini's Overture, "The Siege of Corinth," Mr. Prout, on retiring from the orchestra, receiving that sincere tribute of applause which he had so worthily earned.

SACRED HARMONIC SOCIETY.

THE afternoon performance of Rossini's "Moses in Egypt" (under the direction of Sir Michael Costa) attracted a large audience on the 11th ult., and the work was again received with the warmest demonstrations of approval. The principal vocalists were Madame Sherrington, Mdle. Enequist, Miss Julia Elton, Messrs. Lloyd, Cummings, Wallace Wells, Hilton, and Bridson.

Handel's Oratorio, "Samson," was given on the 17th ult., with Sir Michael Costa's additional accompaniments. The principal vocalists were Mrs. Osgood, Madame Patey, Mr. Shakespeare (who replaced Mr. Vernon Rigby, absent from indisposition), Mr. Wallace Wells, Messrs. Santley and Hilton. Mr. T. Harper's trumpet obligato, to "Let the bright Seraphim," was a special feature in the performance; and the choruses were rendered with good effect throughout. Sir Michael Costa conducted as usual, and Mr. Willing presided at the organ.

ROYAL ALBERT HALL CHORAL SOCIETY.

HANDEL'S "I-rael in Egypt" (with G. A. Macfarren's additional accompaniments) was given on the 23rd ult., the choruses, which form so conspicuous a feature in the work, being rendered in a manner which worthily sustained the high reputation of this choir. As usual at these concerts, the duet, "The Lord is a Man of War" was sung by the tenors and basses of the choir, and so well as to be redemanded. The principal vocalists were Misses Anna Williams and Katharine Poyntz, Madame Patey, and Mr. Cummings; the air, "The enemy said," being so finely given by the last-named artist as to elicit an enthusiastic encore. Mr. Barnby conducted with his accustomed efficiency, and Dr. Stainer ably presided at the organ.

ST. PAUL'S CATHEDRAL.

THE Dedication Festival (Conversion of St. Paul) was observed in the usual manner at St. Paul's Cathedral on Saturday, the 25th ult. There were two early celebrations of the Holy Communion, and at ten o'clock Matins with the usual choir in attendance, the music to the Te Deum and Benedictus being Walmisley in D, and the anthem, Beethoven's "Hallelujah" from "The Mount of Olives." The great musical service, however, took place at four o'clock,

when, besides a powerful choir of more than three hundred voices, there was a fine band of fifty performers led by Mr. Amor, Messrs. Watson, Zerbini, G. Horton, Lazarus, Harper, and other well-known instrumentalists being amongst the performers. No tickets were required for admission, and the congregation numbered probably between seven and eight thousand. After a few voluntaries had been played on the organ, and when the choir and clergy had taken their places, the Overture to Mendelssohn's "St. Paul" was faultlessly played by the band. Then commenced the service proper, the Special Psalms being sung by the ordinary Cathedral choir, while the Glorias were taken up by the whole body of voices combined with orchestra and organ. The Magnificat and Nunc dimittis were sung to music, in the key of F, composed by the Rev. Sir Frederick A. Gore Ouseley, Bart., and, if we mistake not, this was the setting written for the Worcester Festival some short time ago. The compositions are undoubtedly of a high character, and many points came out grandly on the present occasion—namely, the modulation to D⁷ major at the words "All generations shall call me blessed," the fugato, "He hath shewed strength," and "He remembering His mercy," the latter of which is both original and masterly. A most appropriate selection from Mendelssohn's "St. Paul" occupied the place of the anthem, and, taken as a whole, was well performed. The following numbers must be mentioned as having produced perhaps more than their usual effect, "Rise up, arise," "See what love hath the Father," "I praise Thee, O Lord my God," "O God have mercy," "Be Thou faithful unto death," "Now we are ambassadors," and the final chorus, "Not only unto him." The soloists who contributed much towards the success of the service were Masters Banemann, Whittle, and Tresilian, Messrs. Kenningham, Winn, De Lacy, and Kempton; Messrs. Hodges, Thornton, and Tinney, supporting the soli parts of the Magnificat and Nunc dimittis. Of course, the musical arrangements were under the direction of Dr. Stainer, who conducted as usual from the lectern, and Mr. George C. Martin, the sub-organist, presided at the organ. Perhaps one of the most striking features of these Special Services at St. Paul's is the orderly manner in which everything is carried out, and, as a rule, the reverent behaviour of the congregation.

BACH'S "CHRISTMAS ORATORIO" IN WESTMINSTER ABBEY.

A CONSIDERABLE portion of the above work was performed at a Special Service in the Abbey on Tuesday evening, the 14th ult., by a band and chorus of 200, under the direction of Dr. Bridge. Every part of the building was crowded by an attentive congregation, and the performance, which was as a whole exceedingly good, created a great impression. The band comprised some of the best wind instrumentalists, this department of the orchestra being by far the most important in Bach's accompaniments to solos, &c. The obsolete *oboe da caccia* in Dr. Stone's hands proved most effective in the Pastoral Symphony. Mention must also be made of the admirable manner in which the very difficult horn parts were rendered, not, as is often the case, on *corni Inglesi*, but upon French horns. The effect of these accompaniments in the Chorus "Come and thank Him" was very good. The treble and alto solos were well given by the boys, Mr. Kearton (a recent and valuable addition to the Abbey choir) taking those for the tenor. Dr. Stainer played the important organ part as few could have done it, Dr. Bridge of course conducting. The selection occupied about an hour and a half in performance, being preceded and followed by a few Versicles and Prayers, the Dean reading a short Lesson after Part II. It is to be hoped that this or a similar selection may be given annually in the Abbey.

WE understand that a Memorial has been sent to the Education Office on the subject of teaching singing in elementary schools, signed by 118 members of the Western Counties Musical Association, including the Right Hon. the Earl of Devon, President of the Association; and amongst the Vice-Presidents, Professors Ouseley and Macfarren, some Members of Parliament, and many other

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influential persons. The petition of the Memorial is based on the ground that, under the present system, the teachers, although in most instances able to instruct pupils by note, adopt the principle of teaching by ear, as giving less trouble; that a great deal of the time devoted to this subject is occupied in learning, by heart, the words only of each song; and that the children consequently leave school without the slightest knowledge of the principles of vocal music, and are therefore neither disposed nor prepared to keep up what might be to them a really valuable source of pleasure and even of profit. It is suggested that such an alteration of the scale of payment should be made as would give less encouragement to singing by ear, and greater encouragement to singing by note; and that at least two hours a week should be provided in the timetable for this study, even at the risk of reducing the time spent on some other subject. We are glad to find that this matter is now being taken up in earnest; for although the question is usually asked at examinations by the Government Inspector whether the children sing by ear or by note, the answer to the inquiry does not in the slightest degree make any difference in the grant.

THE First Examination under the new regulations for Degrees in Music at the University of London was held on the 9th and 10th of December last. The examination was called the "First Bachelor of Music Examination;" it was devoted exclusively to theoretical subjects, and it comprised the following heads:—

The relations between musical sounds and the vibrations of sonorous bodies, as affecting the pitch of the sounds.

The simpler properties of stretched strings, and the sounds produced by them. Compound vibrations. Notes.

The nature of harmonics.

The general theory and simpler phenomena of compound sounds.

The theoretical nature and values of musical intervals.

The theoretical construction of the modern scales: Temperament, Melody, Time, Rhythm.

The theoretical nature of consonance and dissonance as determined by Helmholtz.

The principles of the construction of chords.

The history of music, so far as it relates to the growth of musical forms and rules.

The Examiners were: For the Physical subjects—Professor W. G. Adams, M.A., F.R.S.; Professor A. W. Reinold, M.A. For the Musical subjects—Dr. W. Pole, F.R.S.; Dr. Stainer, M.A. There were eight candidates, out of whom five passed, namely: *First Division*—G. W. Bullen; R. Deakin, B.A.; H. K. Moore, B.A. *Second Division*—Thos. Jones, B.A.; W. H. Sampson. These have to go up again in December, 1879, for the Second or Practical Examination, which they must pass in order to obtain their degree.

ON Thursday evening, the 16th ult., Mr. C. J. Frost, Mus. Bac., Cantab., Organist of St. Mary's, Haggerston, gave a recital on a large chamber-organ at the residence of Thomas Spratt, Esq., Vassall Road, Brixton. The instrument is of unusual size and power for a chamber-organ, consisting of three manuals, independent pedal organ, fifty sounding stops, with twelve hydraulic movements acting on them, ten couplers, and a total of 3,182 pipes. Pneumatic action is applied to the great and swell organs, and also to the couplers, and the instrument is blown by a Crossley's gas-engine. The pipe-work is partly by Mr. J. Courcelle, and partly by Mr. T. S. Jones. The organ is erected in a chamber specially built for it, of a suitable capacity to hold about 100 persons. The room was well filled with an appreciative audience. Several pieces in the programme were comparatively unknown, such as Mr. Stephens's Fantasia on Chorale, "St. James;" Mr. Smart's Air, with variations and finale fugato, written for the opening of the Albert Hall Organ; and Mr. Hopkins's Andante, written for the same purpose. The Recital lasted about two hours, and the auditors gave abundant evidence of their approbation both of the excellence of the performer and the selection of the compositions. It is to be hoped that connoisseurs, of whom there were several present, may have other opportunities of hearing this instrument.

THE prospectus of the Philharmonic Society for the coming season announces no orchestral novelty, but Brahms's Second Symphony is a welcome item in the selection. Madame Arabella Goddard plays at the opening concert, and a hope is expressed that Madame Schu-

mann will be able to accept an engagement for March 20. Herr Joachim is amongst the artists engaged; and the vocalists named are Mrs. Osgood, Miss Thursby, Madame Patey, and Herr Henschel. It is evident that the Directors are resolved to persevere in the system of placing only well-known works before the audience; and if by this method a satisfactory pecuniary result can be obtained, they can afford to turn a deaf ear to those who clamour for compositions, if not by our own countrymen, at least new to this country; but it must be remembered that by excluding novelty the auditor is practically invited to direct his attention chiefly to the merits of the performance; and, considering the progress of orchestral playing within the last few years, it behoves the Philharmonic Society therefore to exercise increased caution both in the choice of its instrumentalists and the preparation for its concerts. Mr. W. G. Cousins retains the post of Conductor; and the season is advertised to commence on the 6th inst.

THE Committee of the Manchester Branch of the Lancashire Association for promoting the Cultivation of Music among all, have recently reported to the Society of Arts that ten free scholarships for teachers of elementary schools have been awarded, by competition, at Owens College. Mr. Hecht, Professor of Harmony and Composition at Owens College, says that the examination was in a knowledge of notes, keys, and time, as well as in voice and ear; that eight scholarships were obtained by schoolmasters of elementary schools, one by a teacher of music, aged seventeen, and one by a warehouseman aged twenty. Mr. Hecht also states that the musical knowledge of most of the candidates was highly satisfactory; and that he is prepared to say that had he assembled for examination, under similar conditions, an equal number of schoolmasters from any continental nation, he would not have found so large a proportion with good voices and with such a general proficiency in the principles of music. This is indeed a practical proof of the rapid progress of the art in this country, and the best possible refutation of the oft-repeated assertion that the English are not a musical people.

THERE was a large congregation at St. James's Church, Clerkenwell, on the 21st ult., to listen to a Service of Praise from the choir—the piece chosen being Mendelssohn's "Athalie." After the Litany had been sung, the Rev. J. H. Rose gave an address "On the Bible Story," 2 Kings, xi., and in doing so passed a warm eulogium on the talents of Mendelssohn, whose "Shakespeare's music," composed when very young, breathes the soul of poetry in every note, and shows what a success he might have attained had he chosen to write more for the stage. The choir, augmented to fifty voices, then gave Mendelssohn's superb work, the principal vocalists being Miss Paget, R.A.M., Miss Martin, and Miss London. The Rev. J. A. Nash read the words, and the music was conducted by Mr. James Robinson, whose son presided most efficiently at the organ. The soloists acquitted themselves of the difficult task imposed on them in an excellent manner; and the choir gave the whole of the choruses with much precision and dramatic effect.

THE St. George's Glee Union gave its 120th consecutive monthly Concert at the Pimlico Rooms, on Friday the 3rd ult. The first part consisted of part-songs, &c., well sung by the choir, and songs by Miss Bessie Spear, Miss Alice Scoones, and Mr. R. F. Roberts. Mr. Frank Amor was warmly applauded for a violin solo by Mendelssohn. Sullivan's Cantata "On Shore and Sea," with Miss Bessie Spear and Mr. J. R. Jekyll as soloists, filled the second part of the programme. Mr. G. F. Smith, R.A.M., presided at the pianoforte, and Mr. F. Kinkead at the harmonium; Messrs. Garside and Monday conducted. The Committee announces the following works for performance during the current year:—Mendelssohn's "Athalie," "Hear my Prayer," and "Judge me, O God"; Spohr's "God, Thou art great"; Bennett's "Woman of Samaria," and "May Queen"; Aspa's "Endymion," and "Gipsies"; Fox's "Jackdaw of Rheims"; Howell's "Song of the Months"; Sullivan's "On Shore and Sea"; and a varied selection of madrigals, glees, and part-songs.

THE members of the Westminster Choral Union assisted at a Ballad Concert given at the Crystal Palace, on Thursday evening, the 9th ult. The choir contributed the following

numbers to the programme:—"Bethlehem" (Gounod), "In going to my lonely bed" (Edwards), "The ferry maiden" (A. R. Gaul), "In this hour of softened splendour" (Pinsuti), "The Lass of Richmond Hill" (H. Leslie), and "A Christmas Madrigal" (Ions). Miss Ada Patterson, Miss Annie Butterworth, Mr. Wilford Morgan, and Mr. Thurlay Beale, sang several songs with good effect. Miss Emma Barnett played two pianoforte solos, and Miss C. Rossiter a concertina solo. Mr. Sydney Tower, a young and promising student at the Royal Academy, gave a song by Roedel, for his rendering of which he was enthusiastically recalled. Mr. H. M. Higgs was a thoroughly efficient accompanist; and the choir was directed by Mr. A. Cottman.

OUR obituary this month includes the name of Mrs. Anderson, who died December 24, in her ninetieth year. At the concerts of the Philharmonic Society, both at the old Argyll Rooms (which were destroyed by fire) and the Hanover Square Rooms, Mrs. Anderson was for many years the leading pianist; and, as an exponent of the chaste and classical school of playing, she justly maintained the highest rank in this country. Her Majesty the Queen (when Princess Victoria) was one of her early pupils; and she also instructed the youthful Princesses, and several eminent professional artists, amongst whom may be mentioned Madame Arabella Goddard. Mr. Anderson, her husband, (who died two years ago) held the office of Master of the Private Band of King William the Fourth and of Queen Victoria, a post to which his nephew, Mr. W. G. Cusins, succeeded.

THE London Gregorian Choral Association has now a publication devoted exclusively to its interests, No. 1 of the "Gregorian Quarterly Magazine," commenced with the present year, fully reporting the progress and advancement of the principles of the ancient Plain Song of the Church, and containing original papers, reviews, and correspondence upon the subject of what is popularly known as "Gregorian Music." Those who wish well to the cause will be glad to find that the Magazine is intended to "afford an open channel for the expression of temperate opinions upon all matters connected with Church Music," because there is always a danger of an avowedly sectarian journal becoming so narrow in its views as to enlist the sympathies of but a very limited class of readers.

THE Grosvenor Choral Society held its eighty-third Monthly Concert on the 17th ult. The selection was miscellaneous, and chiefly noticeable for the singing of Miss Agnes Ross and Mr. Walter Bolton. The choir sang several part-songs, &c., including "Come if you dare," solo by Mr. Arthur Weston, and "The Tramp Chorus," solo by Miss Josephine Pulham. Mr. S. Dean Grimson contributed a violin solo by De Beriot, and, in conjunction with Mr. J. G. Callcott, a duet for violin and pianoforte on airs from "William Tell." Haydn's Trio, "Maiden fair," sung by Messrs. Maunder, Nettleship, and Baker, received a well-merited encore.

A SERVICE of Sacred Song, entitled "The Child Jesus," was given in St. Stephen's Church, North Bow, after Evening Prayer on Friday, December 27. The alto solo, "O Thou that tellest," with its chorus, and the "Hallelujah Chorus," were added to the Service, the whole being sung with great steadiness and precision. The chanting of the special Psalm (lxxii.) was unusually good; the accents were invariably well marked, and the words to the reciting-note were taken deliberately. Mr. Price presided at the organ, and Mr. E. Stroud (the Choirmaster) conducted, and also sang the recitative and solo from the "Messiah."

WE perceive that *Dwight's Journal of Music*, one of the oldest of the many American periodicals devoted to the art, has passed from the business management of Oliver Ditson and Co. into the hands of Houghton, Osgood and Co., by whom it will in future be published. We are glad to see that it will remain under the editorship of John S. Dwight, whose earnest and independent views upon music and musicians have mainly contributed to the success of a journal which we find dates back twenty-six years. The first number of the new volume, published with the present year, is in every respect fully equal to its predecessors.

A CONCERT took place at St. Peter's School-room, Great Windmill Street, on the 24th ult. Miss A. Parish, Miss Tylee, Miss J. M. Hill, Miss E. Reed, Mr. W. Rendell, Mr. H. Tylee, and Mr. H. G. Froome contributed vocal solos; Messrs. Humm, Rendell, Dorey, and Froome sang several well-known glees; Messrs. A. Dorey and P. Kling performed two pianoforte duets; and Mr. W. Dorey gave two concertina solos. The concert gave much satisfaction to a tolerably numerous audience. Mr. A. Dorey, the Organist of the church, was the accompanist.

MISS EMMELINE DICKSON gave her first Concert at the Langham Hall on Thursday the 16th ult., which was well attended by a fashionable audience. The artists were Madame Lemmens Sherrington and Miss Emmeline Dickson (soprano), Miss Damian (pupil of Madame Sainton) (contralto), Mr. Faulkner Leigh (tenor), Mr. Geo. Fox (baritone), and Mr. W. Ganz. Mr. Henry Parker conducted. The concert was a decided success.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute are resumed for the season. The arrangements for the present month include, on the 1st, Mr. E. H. Turpin and the Choir of the Institute; on the 8th and 15th, Mr. W. T. Best (of Liverpool)—vocalists, Mrs. D'Alton and Mr. Maybrick; and on the 22nd, a Pianoforte Recital by Mr. Silas—violin, Herr Kummer; violoncello Mr. C. Ould.

ON Friday evening, the 24th ult., Mr. D. Woodhouse, Organist and Choirmaster of All Saints' Church, Pimlico, was presented with a handsome writing-desk. The presentation was made by Dr. Lavies, and bore the following inscription:—"Presented to Mr. D. Woodhouse by the Members of All Saints' Choir, Pimlico, as a token of their esteem. January, 1879."

A NEW Choral Society under the conductorship of Mr. Willem Coenen, and entitled the "Hampstead Choral Society," has been established with every prospect of success. The rehearsals have commenced; the works taken in hand being Schubert's "Song of Miriam" and Weber's "Jubilee Cantata." The meetings take place on Friday evenings at the new Vestry Hall, Hampstead.

REVIEWS.

Piccolino. Opéra Comique en trois actes de Victorien Sardou et Charles Nuytten. Musique de E. Guiraud.
[Paris: Durand, Schönewerk et Cie.]

ONCE more we ask the attention of our readers to a new opera, and again the composer is a Frenchman. Truly our gifted neighbours are asserting their genius as creators of lyric drama, and it is well that this should be so. The special characteristics of French music are essential to the completeness of the branch of art in question, for proof of which let the incredulous examine the choicest examples in the repertory of Opera, and imagine them divested of whatever is due to the influence, direct or indirect, of the nation which admittedly takes the lead in everything pertaining to dramatic feeling or expression. But we have not now to discuss this interesting theme, and go on, therefore, to point out that, as regards "Piccolino," there is no question of probable performance in England, as was the case when we reviewed "Carmen," "Polyeucte," "Le Roi de Lahore," and "Fior d'Aliza." Before these lines appear in print "Piccolino" will have been performed at Her Majesty's Theatre, under the direction of Mr. Carl Rosa, to whom already belongs so much credit for an enterprising spirit, and who never fails to carry out his intentions with all the resources at disposal.

Who is M. Guiraud? The question is as pertinent as, some months back, was "Who is M. Bizet?" or, still more recently, "Who is Hermann Goetz?" We will answer it in brief before turning to his opera.

Ernest Guiraud was born at New Orleans, in June, 1837, and is, therefore, in his forty-second year. His father, Jean-Baptiste Guiraud, himself a musician, though a somewhat unfortunate one, discerned the son's budding promise, and took him to Paris at the age of twelve, that his imagination might be impressed by the artistic wonders of the capital. Returning to New Orleans, with some

libretti in his pocket, young Guiraud brought out an opera, "Roi David," when only sixteen years old, and achieved so much success that he at once removed to Paris, determined upon making that his home. Having entered the Conservatoire, Guiraud became a pupil of Halévy, and in 1859, won the Grand Prix de Rome with a Cantata entitled "Bajazet et le Joueur de flûte." At this time he played the drums in the orchestra of the Opéra-Comique, but, of course, removed to Rome, and there gained, as well as knowledge of many kinds, that insight into student-life which is vividly reflected in "Piccolino." According to the conditions of the Grand Prix, Guiraud sent to Paris an important work yearly, the first being a "Messe Solennelle;" the second, an Italian *opéra bouffe*, "Gli Avventurieri;" and the third, an *opéra comique*, "Sylvie." The last-named was brought out in the Rue Favart in 1864; but not till 1869 could Guiraud get a hearing for his second Opera, "En Prison." In 1870 he produced a third, "Le Kobold," but the war very soon cut short its career; and the composer, throwing down his pen, took up the sword, and fought for his country in several fierce engagements, out of which he happily came unwounded. Peace having been restored, Guiraud went back to composition, and in 1872 produced a *Suite d'orchestre* at the Concerts Populaires, with a good deal of *éclat*. In the same year he appeared at the Athénée with a two-act comic Opera, "Madame Turlupin;" and in 1873 he was represented at the Opéra by a Ballet, "Gretina Green." Returning to the Opéra-Comique, he brought out "Piccolino" in April, 1876, and since then has been engaged at the Conservatoire as professor of harmony and accompaniment, in succession to the late Edouard Batiste. Such is the man whose latest contribution to lyric drama has just challenged English criticism.

Guiraud was undoubtedly fortunate in having Sardou as a collaborator, and it is not difficult to trace the hand of that accomplished dramatist in the pretty story of "Piccolino." We shall not, however, deal separately with the libretto, but include it in a general survey.

The Overture is of greater length than usual in modern French operas, but follows the common plan of taking its themes from the body of the work. Its subjects are strung together without reference to any obvious design; and thus the interest excited arises, not from the overture as an example of art, but from its connection with various salient points in the drama. Whether this method of pre-luding an opera is preferable to that adopted by the older masters, who gave us such overtures as those to "Die Zauberflöte," "Fidelio," and "Der Freischütz," is a point we need not discuss. Nor need the fact be insisted on that the method, even if less artistic, is more convenient. When the curtain rises it shows a room in the house of Pastor Ziegler, who has spiritual care of a village near Lausanne, and whose wife and daughters, Denise and Charlotte, are busily making preparations for a Christmas feast. A sprightly Trio in E major, expressive of anxiety about nuts, oranges, and spoons, &c., together with the state of the young ladies' "back hair," opens the scene well. The music is simple and unpretending, as it should be, but overflowing with brightness and good humour. In the course of the trio, some surprise is expressed at the absence of *Marthe*, about whom, as yet, we know nothing; and, when the trio becomes a quartett, it is not because *Marthe* has appeared, but because *Vergas*, the village watchman, has entered with a Christmas-tree and a lot of presents provided by the good pastor for his family and guests. These are duly discussed to a continuation of the same pleasing music, in which a valse movement obtains and deserves prominence in right of its piquancy and daintiness. A present has been brought for *Marthe* as well as the rest, and again there are cries for that lagging damsel, who now appears at the door of her room, and promises, though with little zest, to help dress the tree. All go out for this purpose, leaving *Marthe*, who sings a cavatina, "Softly he said, 'I love thee only.'" It is the "old, old story" of man's promise and woman's betrayal; and the music, an Andante in B minor, well reflects the sadness of the victim. Yet nothing could be more simple, or more thoroughly rely for effect upon expressive melodic phrases. A dialogue follows between *Madame Ziegler* and *Vergas*, in the course of which we

learn that *Marthe* was adopted by the pastor when her mother, a stranger, died in the village. This information is partly conveyed in the Carl Rosa version by a song, "A smile upon her face she wore," which we do not find in the printed copies, and as to the music of which we cannot now speak. The narration ended, the pastor's grandsons appear, and there is much merry Christmas talk before a procession of village children and young people, some of whom represent Scriptural characters associated with the Nativity, enters upon the scene. At this point the music resumes, the procession moving to the sound of a March (previously heard in the Overture), the theme of which might be that of some rustic carol. Presently the whole party join their voices in an actual Christmas ditty, "With our joyous singing, welcome we this day," the orchestra continuing as before. The pastor's daughters then welcome the "Kings of ancient story," and a Chorus, "A star so brightly gleaming," succeeds, followed by a Chorus of Children, "The angels watching o'er us." This ended, the first Carol is repeated, and so the ceremony concludes. With appropriate simplicity, M. Guiraud's Christmas music combines a decided character, the children's song above all, thanks to a quaint accompaniment; and the whole may fitly be described as pleasing. During the feast which follows, *Vergas* appears, attended by three roving students—*Musaraigne*, a composer; *Comite*, an amateur painter; and *Tourteau*, a sculptor—whom he had found roaming about the village, and taken into custody as vagrants. The Pastor soon convinces the watchman of his mistake, and some lively conversation ensues, in the course of which *Musaraigne* takes occasion to rail at everything Swiss, and sings a song, "All your celebrated scenery," comparing the country to a peep-show, and its inhabitants to puppets. The music of this number calls for no particular remark, and indeed is more than a little commonplace. At its close the talk is resumed, and *Marthe* hears that the guests had visited the spot on the recommendation of a fellow-student named *Frédéric*. Then she learns that her forgetful lover is still unmarried, and that all hope need not be abandoned. The visitors leave, and the Pastor, alone with *Marthe*, insists upon knowing the cause of her trouble. After some resistance the girl tells her story, and the good man at once resolves to set out for Rome in search of her betrayer. At this point the finale of the first act begins, opening with the Pastor's Solo, "My child, my duty bids me go." Here M. Guiraud appears at his best. The melody is flowing and agreeable, full of tender expression, and accompanied with much delicacy. A happy mixture of dignity and sweetness pervades the air, disposing us to think more highly than at any previous time of the composer's powers. Left alone at its close, *Marthe* takes the bold resolution to anticipate the pastor, and herself set out for Rome. As she does so, *Vergas* is heard crying, "Nine o'clock. It snows." But this deters not the girl, who, while the children in another room repeat their carol, writes a hurried "Farewell," and stealthily leaves the house. As she disappears, *Denise* enters calling "Marthe," and ascends the stairs to look for her in her apartment, the merry Christmas voices all the while singing, "Kings of ancient story, please to step inside:" the warmth of Christmas festivity bitterly contrasting with the situation of the poor wanderer who has just gone forth. Then the curtain falls. So far, though the music is never great, it cannot fail to please us. We recognise a harmony between its unaffected simplicity and the idyllic character of the drama, and with this have good reason for content.

The second act takes us to Tivoli, near the Temple of the Sybil, and introduces us to a crowd of beggars, who relieve the tedium of lying in wait for prey by singing a chorus, "Mendicity was once a prosperous trade," which soon becomes more energetic and dramatic as a party of American tourists approaches, convoyed by guides. "We're in luck," exclaim the beggars, and commence to play upon their instruments a *pifferari* melody with a drone bass, while others dance. Next the men wine in two-part harmony a very characteristic and happily conceived chorus, "Your charity we pray;" and when these are finished the guides, reinforced by *Marquassoni*, a neighbouring innkeeper, begin their routine description of the place. Presently the beggars recommence, this time in four-part chorus and between the

ciceroni on the one hand and the mendicants on the other the poor travellers are in bad case. We, however, enjoy the scene, for the music is clever and humorous, and when the Americans go away without putting their hands in their pockets, we laugh as a *fortissimo* scream "Canaglia" rends the air. But all this is apart from the story, which resumes when the innkeeper and his two daughters talk of a certain guest of theirs named *Frédéric*, describing him as madly in love with a sister of the *Duca Strozzi*. Illustrating a well-known proverb, this gentleman soon enters, enabling us for the first time to look upon the betrayer of *Marthe*. He has obtained an interview with the *Contessa Elena* unknown to her hostile brother, and elatedly sings an air, "In spite of wealth and high position," that may fairly be reckoned among the best numbers in the opera. Quite French in character, and calling up reminiscences of M. Gounod without actual plagiarism, it stands an excellent chance of meeting with favour from those who love a pretty melody and prefer sentiment not too profound. *Frédéric*, it appears, had arranged to meet *Elena* at the inn, and is not long kept waiting for her appearance. A love Duet of course follows, the abandon of which is somewhat checked by the lady's fear of discovery. She swears nevertheless to be faithful, and the concluding *ensemble* is melodious and passionate enough to "bring down the house" if at all decently sung. We gather from this number that M. Guiraud cannot enter very deeply, as a composer, into human feeling. He is always somewhat superficial, but, as he is at the same time pleasing, few will murmur. A little bit of stage "business" follows the duet, the Duke appearing, and *Elena* slipping away unobserved, while the orchestra plays a short movement. *Strozzi* has come to dine at the inn attended by his bravo *Beppo*, and as they pass we hear them arrive at a mutual understanding that *Frédéric* shall be somehow put out of the way. Meanwhile that young gentleman receives visitors. There come from Rome in search of him the three students whom we saw in Switzerland and three lady models, *Rosetta*, *Angelica*, and *Violina*. They are a merry party, and, suspecting *Frédéric* to be in the inn, essay to "draw" him by singing a piece from *Musaraigne's* grand opera, "The Maniac Mother-in-law"—a serenade with vocal accompaniment in imitation of a guitar. This is a clever and ingenious bit of fooling, and answers its purpose by bringing *Frédéric* to the balcony, where he is uproariously recognised and saluted. He begs his friends to let him alone, but they answer with another chorus from the same opera, "Our curses on his head"—a piece of mock-heroics well conceived and carried out. Yielding at last, *Frédéric* orders an *al fresco* dinner, and the dishes are discussed in a sparkling, lively chorus, which the Carl Rosa version omits. When, however, the talk runs on the lady of *Frédéric's* choice, the three students speculate in a Trio with chorus upon her personal appearance, and this Mr. Rosa has wisely retained, since it is a thoroughly piquant and agreeable number. So far, in the act, the drama has "marched" slowly, but now its interest revives. A sweet voice begins singing outside, and presently a boy enters, and is requested to entertain the company with a song. Wandering minstrels are only too glad to comply with such a desire, and the lad begins a ditty, "Thy perfumed shore, Sorrento," the melody of which obviously imitates, in style and character, those that may be heard any day in the Italian towns. Charmed with the new comer, the merry party buy up his stock-in-trade, but not before we hear the "boy" identify *Frédéric*, and hear *Frédéric* wonder where he had seen his face before. Under the influence of this feeling, the young painter asks permission to sketch *Piccolino* (for so the minstrel is called), and doing so he questions him as to his antecedents. A duet ensues in which *Frédéric* is himself questioned, and thus carries on the drama without, however, adding in any especial measure to its musical interest. The result is that the young painter offers to admit *Piccolino* into the artistic fraternity, and after some hesitation the lad accepts. *Frédéric's* friends, absent throughout this dialogue, now return, and a comical ceremony of initiation takes place, the neophyte being asked gravely whether he has yet painted the Sixtine Chapel, whether he is sought after by the ladies, whether he drinks till he sees the

bottom of the bottle, &c. To all these queries *Piccolino* replies, "Not yet," and receives the solemn caution, "It is better to remain the ignorant young chap you are." M. Guiraud has caught the true spirit of this scene. His music combines a half-seriousness with just enough of fun to make a true burlesque, and to help the action merrily along. As the game is at its height the *Angelus* gives a signal for the party to break up, but at that moment *Beppo* and another enter with a pretended letter for their destined victim *Frédéric*. Fortunately *Piccolino* thrusts himself in the way and receives a slight wound in the shoulder. The action here is exciting. The young men would remove *Piccolino's* clothing, but are met with protestations that nothing is the matter. Enough is the matter however to cause faintness, and while *Frédéric* tries to restore his preserver, the rest sing an "Ave Maria." Recovering consciousness *Piccolino* is relieved to find that his clothing has not been disturbed, and after a while the whole party join in a merry chorus before setting out for Rome. With this the second act ends.

The third act shows us *Frédéric's* atelier in "an old and dilapidated palace," where are assembled *Tourteau*, *Comète*, and a number of students. After a lively introduction, *tempo di valse*, an *Ensemble* begins, in the course of which *Comète* receives an unlimited amount of "chaff" *à propos* to a picture of his on the easel. This is really a continuation of the valse movement, and has a bright and inspiring effect, appreciated by us if not by the object of its raillery. But relief comes to the young amateur with the noise of a fanfare behind the scenes, and the uproar of a merry Chorus sung by a Carnival mob. "We rule o'er Rome, and while our reign's enduring, no peace a single soul shall know," cry the boisterous crowd—a sentiment received by the occupants of the stage with a sympathetic "Ta, ta, ta, ra." "They are pursuing some one," observes *Comète*; and then the some one enters in the person of *Musaraigne*, who, in a capital *buffo* Air, "In this crowd and this confusion," describes the attention paid to him by the mob, and his preference for the quieter Carnival of Paris. This song is really excellent of its kind, because not less marked by musical ability than genuine humour. It cannot fail to make a "hit." *Musaraigne* has brought an invitation to a fancy ball from the owner of the dilapidated palace, and, as it is being discussed, *Frédéric* and *Piccolino* enter. All set to work, but presently *Piccolino* is called upon for a story. He prefers, however, to sing a song, and chooses one which exactly reproduces the tale of *Marthe's* betrayal and *Frédéric's* unfaithfulness. "It was a shepherd maiden," with its short, interpolated choruses, is, of course, a simple ditty, with no musical pretensions beyond giving fit expression to the subject. This it does, in our opinion, sufficiently well, allowing the singer ample scope for whatever of natural pathos she can command. *Frédéric* is naturally touched by what he has heard, but forgets it all when a crowd of masqueraders enter, dancing and singing a mad-cap chorus, in which the composer appears to special advantage. Here the orchestra plays a distinguished part, and the whole reflects a wild exuberance of animal spirits in a manner that makes us suspect the existence in M. Guiraud of a dramatic power greater than any that has yet appeared. In the course of the revel, a bouquet, intended for *Frédéric*, is dropped, and secured by *Piccolino*, who, when all have retired, finds in it a note from *Elena* making an appointment to meet in the studio. *Piccolino* at once resolves to receive her in person, and, when the Countess enters, masked, pretends to take her for a model. *Elena*, irritated, unmasks, and is then bluntly told that she cannot see *Frédéric*. "Who are you that dare prevent me?" exclaims the Countess, and is answered "A woman." At this point begins an important Duet for *Elena* and *Marthe*—*Piccolino* no longer. The situation, it will be observed, is highly strung and capable of passionate treatment, so that we are curious to see how far M. Guiraud will prove himself equal to it. *Marthe* begs with tears that *Elena* will give up *Frédéric* to her, but the proud lady utters words of scorn and contempt, both the supplication and the refusal growing in intensity as the duet proceeds. On the whole, M. Guiraud comes out of the ordeal well. He does not employ elaborate means of expression, nor seek to use the orchestra rather

than the voice for that purpose. Nearly the whole of the sentiment of the music lies in its melodic phrases, and these, it must be confessed, are happily chosen; above all, when *Marthe* pleads with her rival, urging that, while *Elena* is rich and happy, the poor Swiss girl has nothing but love to reconcile her to life. This, however, is characteristic of M. Guiraud, who, avoiding any attempt to be profound, rests satisfied with a judicious employment of the more natural and obvious resources of his art. At the close of the duet *Elena* hears her brother approaching, and hides in an adjoining room. Immediately after the *Duke*, come *Frédéric*, *Tortreau*, and *Musaraigne*. *Strozzi* desires to warn *Frédéric* that, should he persist in his suit, *Elena* will be compelled to take the veil. This he does in significant language, and retires, leaving the young painter furious with rage and bent upon carrying *Elena* off that night. But he reckons without the lady, who overhears all, and leaves a note behind her bidding her lover farewell for ever. *Frédéric* picks the missive up, discovers what has taken place, and goes away in anger, bidding *Piccolino* find some other home. That home, *Marthe* resolves, shall be the bed of the Tiber, and, as she meditates thus putting an end to trouble, the orchestra plays the Christmas carol, "Kings of ancient story." Hardly has she left the house, before *Frédéric* enters, making arrangements for carrying off *Elena*, while outside a riotous Carnival Chorus bursts forth. Now the end of the story has come. *Marthe*, rescued from the Tiber, is carried in, and soon *Frédéric* recognises in the half-drowned girl his victim of the Swiss mountains. Struck with remorse, and touched by her fidelity, all his love revives, and in a brief, passionate solo he pleads for forgiveness, which is gladly accorded; and after the "minstrel boy" has been introduced to the students as *Frédéric's* wife, the Opera concludes with a portion of the merry chorus previously sung by the masqueraders.

To sum up, let us say that the drama of "Piccolino" is one of strong interest and varied attraction, and that the music, while never great, always pleases, in right of its simple natural melody, its dramatic fitness, and unpretending character. "Piccolino" should be a popular success.

Sechs Lieder für Sopran oder Tenor mit Begleitung des Pianoforte (Op. 12).

Genrebilder. Sechs Klavierstücke (Op. 13).

Quintet für Pianoforte, Violine, Viola, Violoncell, und Contrabass (Op. 16). Componirt von Hermann Goetz.

[Leipzig: Kistner.]

HAVING regard to the sudden and wide-spread interest taken in this composer since the production of his "Taming of the Shrew" at Drury Lane Theatre, by Herr Carl Meyer, and the performance of his Symphony in F at Madame Viard-Louis' Concerts, we shall be consulting the wishes of our readers if we lay before them some particulars regarding his other works. For this purpose we make no careful selection with a view to set the composer in a particular light, but take such of his later productions that happen to be at hand. The majority of those to be noticed now and hereafter, though the Opus number of the latest is no higher than 17, are unfortunately posthumous, only up to Opus 13 having been published during the lifetime of the unfortunate author. This fact lends to our task a melancholy interest, and makes our perception of Goetz's genius more and more painful as it becomes more and more complete. Every talent discovered is a talent lost; every promise of greatness, a flower nipped in the bud. But we may feel thankful all the same that, though the man has gone and his hopes have perished, something remains as his contribution to our artistic wealth. In music, no more than in any other branch of human enterprise, is any man a necessity. The thing wrought upon endures, though among the workers "one generation passeth away and another cometh;" and happy should he be who leaves an abiding mark of his existence upon the mighty aggregate of the labour of ages.

Taking the compositions before us in the order of their publication by Kistner of Leipzig, we come first upon "Six Songs for Soprano or Tenor, with Pianoforte Accompaniment" (Op. 12), dedicated by the composer to "his beloved Laura." The verses here set to music are by various writers, as Richard Pohl, Th. Storm, Julius

Wolff, and Albert Trager; nearly all of them being distinguished by a tenderness and depth of sentiment such as we should expect to find in any poetry chosen of Goetz. With this, however, we have not specially to do, and, as regards the music, it is clear that Goetz studied the German lied in its best and most attractive forms, without sacrificing his own individuality. Every bar seems to have been inspired by careful reading of and profound sympathy with the verse. In all cases the one art—the woman, as Wagner would say—follows, and is subordinate to the other—the man; taking such forms as may best express the poet's feeling without reference to any notions of symmetry. The result is entirely beautiful; the more because Goetz has always at command a wealth of appropriate melody, and knows how to make the pianoforte almost as eloquent as the voice. We might illustrate this with copious extracts, but matter of greater "pith and moment" awaits us; and we dismiss these songs, for the present at least, with a hope that an English edition may soon appear. Of their favourable reception in our drawing- and concert-rooms we have not the smallest doubt.

Opus 13 is entitled "Genrebilder: Sechs Klavierstücke," and dedicated to the composer's sister Marie. Each of these pieces, we should note, is headed by a verse of poetry, in the same manner as the Symphony in F. This appears to have been a favourite method with Goetz, who found in the thoughts of others an incentive capable of arousing within him the spirit of composition. Musical authors seek this help more often than is generally supposed, because the fact is not always acknowledged. Haydn, we are told, invariably imagined some story or incident when sitting down to write, and the practice has nowadays so widened its scope that "programme music" is a department in itself, containing, let us add, a good deal of matter *pour rire*. In the little works now before us, as in his Symphony, Goetz makes no attempt to describe that which, musically speaking, is indescribable, but limits himself to the legitimate task of expressing feelings called up by the sister arts. *Ex uno disce omnes*—here is the motto of the first of these six pieces:—

Jetzt wird sie wohl im Garten gehen,
Der blüht und glüht im Sonnenlicht,
Und in die Ferne wird sie spähen—
Mich aber, ach, mich sieht sie nicht!

In the illustration of lines like these, music, we need not say, is perfectly at home, and few will question that an association of the two arts has charms for a circle of amateurs wider than that affected by abstract music. With reference to the workmanship of the "Genrebilder," we decline to assert that there are no passages adapted to make a purist examiner in harmony angry enough to tear his hair. Goetz shows considerable hardihood in this respect, but we have arrived at an epoch in musical art when all of us consider ourselves entitled to put Beethoven's question, "Who made the rules?" Nowadays, in music, if not in morals, "the end justifies the means," and if a composer can produce a desired effect by flying in the face of law, we are disposed rather to admire his courage than censure his audacity. But the most prominent characteristics of the "Genrebilder" are those which stand so well to the front in Goetz's opera and symphony, intense earnestness, keen feeling, and powerful expression. There is no doubt at all with us that the man was a true poet, gifted with a poet's susceptibility to influences from without, his perception of the beautiful, and ability to transmute and reproduce beauty stamped with the stamp of his own individuality. We could prove this over and over again from the pages before us, but a single passage will speak for all—at any rate, it does so to us. Goetz has in mind a man looking on the scenes of his happy boyhood under the influence of feelings at once tender and melancholy, and this is how the composer begins to express the situation:—





Indefinite as, in its very nature, is the language of music, the foregoing passage may not produce the same effect on all who hear it; but its sweet tenderness well stands for the emotion of one to whom the happy days of "auld lang syne" are recalled. We claim, then, for these unpretending little flowers of art the greatest distinction to which they can aspire—not only modest beauty, but a language.

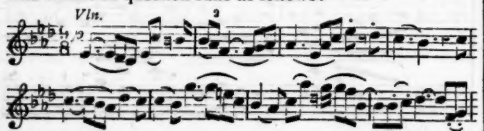
Turning to concerted chamber-music, let us see how our composer distinguishes himself there. This branch of art is represented among Goetz's posthumous works by a Quintett in C minor for pianoforte, violin, viola, violoncello and double-bass—an important contribution to its repertory, at all events in design and intention. The Quintett begins with a short *Andante sostenuto*, the opening bars of which (for strings only) at once arrest attention, and, by the way, illustrate the polyphony which is so marked a characteristic of the composer's style. Ending on the dominant seventh chord, the Introduction is followed by an *Allegro con fuoco*, the development of which strikingly recalls the first movement of the Symphony in one very important respect. We refer to the absence of the discursive episodes with which composers who are not adepts at development eke out their movements. The *Allegro* in this instance is a model of skill in making the most of carefully chosen themes, while its form is as clear as crystal. A casual glance at the music may, perhaps, dispose one to think that it somewhat lacks variety; but careful inspection dissipates the idea, so ingeniously diversified, and with such nice regard to the effect of slight changes, are the themes worked out. It may be well to cite the principal subjects. The first is simply this:—



and the second, this:—



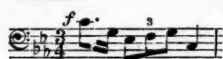
The slow movement is an *Andante con moto* in A flat, having its chief thematic material in a melody first given out by the violin, to a simple pianoforte accompaniment. The motive in question runs as follows:—



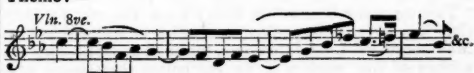
It is then taken up by the violoncello, the violin, as do the violins in the slow movement of the Symphony, continuing with an independent melody of its own. The movement duly exhibits episodes and a second subject, but these are all subordinate to the subject just quoted, Goetz's treatment of which grows highly interesting after it has been heard *in extenso* from the viola, accompanied in semiquaver *arpeggios* by the pianoforte. Thus its first section is worked in varied "imitation," and always the interweaving parts are managed with the skill of a true master of polyphonic writing. We may cite the movement, further, as showing with what care Goetz studied the character of each instrument. The pianoforte part is always pianoforte music, while each member of the string family is provided with matter suited to its genius. As a specimen of the young master's part writing, the following may be given—the pianoforte semiquavers are omitted:—



The third movement is an *Allegretto (quasi Menuetto)* in which a curious effect is produced by the intimate association of a short, energetic phrase, with a suave and graceful theme. Phrase:—



Theme:—



The Trio consists of a simple diatonic melody in C major, first announced by the violoncello and then treated as a canon on the octave by that instrument, and the pianoforte. Altogether the movement is graceful, pleasant and unpretending. Life and energy animate the finale (*Allegro vivace*) from beginning to end. Mark how, after a few bars of introduction, the pianoforte announces its chief theme:—



The first episode is in the same key, bold and march-like, but the second subject is more noteworthy on account of

its treatment, first appearing as a canon on the octave for violin and viola—



and then being inverted, also as a canon, by the basses and viola. But Goetz here revels in counterpoint, for after the reappearance of his main theme he treats a portion of it fugally, and in a manner worthy of careful notice on account of its ingenious devices. The temptation to quote liberally is very strong, but enough has been said, we trust, to kindle the reader's interest alike in the composer and his work. We shall take another opportunity of directing attention to the dead master's setting of Psalm 137, his *Frühling's Overture*, and other important compositions.

Novello's Music Primers. Edited by Dr. Stainer.

Singing, by Alberto Randegger, Professor of Singing at the Royal Academy of Music.

[Novello, Ewer and Co.]

THE fact—which appears universally admitted—that it is not necessary to be a public singer in order to secure a high position as a teacher of the art seems to confirm the theory which has been often advocated in these columns, that mere executive proficiency in any branch of music should not be accepted as the only qualification requisite for one who has to form and direct the plan of study for others. But the time has not yet come when the capacity of the instrumental professor to make his pupil play shall be as severely tested as the capacity of the vocal professor to make his pupil sing; and meanwhile, therefore, we must cling to the hopeful sign that a man like Signor Randegger, who is one of the deepest thinkers upon his art, an excellent musician and a successful composer—but who never, as far as we are aware, has sung before an audience—should be regarded as a recognised authority upon vocal training, and be the master of very many of the most favourite singers of the day. It is very true, as the author of the excellent Treatise now before us says, that “no written theories on singing can presume to take the place of oral tuition;” but works of this class—like medical books by our eminent authorities—are most valuable as guides; although we should certainly not recommend any person to attempt either to teach himself or cure himself by their aid. If, however, it were possible for an amateur to glean enough knowledge to become a tolerable singer solely by obeying printed instructions upon the subject, we really believe that his object would be more effectually gained by attentively studying Signor Randegger's Manual than by poring over any other with which we are acquainted. In the first place, on opening the book, we are pleased to find the announcement that it is the purpose of the author to explain the primary rules “in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions, which would require special scientific knowledge on the part of the reader;” because we are satisfied that, although a thorough acquaintance with the anatomy of the vocal organs is absolutely necessary for the professor, many persons are deterred from the study of the art by those somewhat repulsive illustrations which are so plentifully scattered through many of the works on the subject. The author has very carefully classified, and indicated the compass of, the various voices; and some important hints are given respecting the necessity of exercising great caution in training the delicate vocal organs of young children. The subject of “Resonance connected with the Registers of the Voice” is most ably treated; and it is truly said “the notion that certain sounds come from the chest or from the head must be rejected as absurd,” the fact being that “the shape and action of the vocal organs vary according to the pitch of the sound; and in conformity with the different shapes which the vocal organs assume—their different actions, the greater or less pressure of, and the direction given to, the vibrating column of air—the singer experiences peculiar physical sensations, as if the sound were actually generated in the chest, mouth, or head, while in fact these cavities only act respectively as

the ‘resonance apparatus’ of the voice.” The systematic arrangement of the preparatory lessons will sufficiently show how carefully and gradually an experienced master trains the voice to produce beauty of tone by the practice of the sustained note, before he proceeds to blend the registers, and should act as a caution to those ambitious amateurs who plunge into songs without the power of even singing a scale correctly. Passing through the numerous studies, which really contain everything essential for the acquirement of pure tone and facile execution, we come to the explanation and examples of the various embellishments. As might be expected, we here get the true definition of the *Appoggiatura* and *Acciacatura*, the real meaning of which two words is most incorrectly stated in many of the elementary musical books which have lately come before us. Regarding the *Trillo* our author says, “It is one of the most brilliant displays of executive skill in a singer, and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises.” This is quite true, and although few of our modern vocalists use this embellishment, there can be no doubt that the real reason of this is not so much, as is often asserted, that it is an old-world ornament, as that there are but few artists who can perfectly execute it. Some excellent Exercises are given upon the method of practising these ornaments, and also for the acquisition of the *Mordente*, *Gruppetto*, *Portamento*, &c.; the observation with regard to the last named, however, that, although “graceful and effective when sparingly and judiciously applied, its abuse or misemployment becomes most nauseous and offensive, besides giving unmistakable evidence of bad taste in the singer,” being one which should be taken to heart by the many who fancy that this effect appeals, on all occasions, with irresistible force to the auditor. The method of singing notes in a smooth and connected manner (no *gliding* being permitted) is also dwelt upon—*Legato* vocalisation, it being truly said, forming “the most prominent and valuable attribute of a good singer”—and directions are given for the various degrees of *Staccato*, with specimens of each for practice. The observations upon Elocution and Declamation are short but important: “No song,” it is remarked, “should be attempted without first reading the words aloud, and trying to render them clear and intelligible: 1, by perfect articulation; 2, by a well-defined contrast of the various phrases, accents, and inflections; and, 3, by an exact expression of the author's meaning. Having thus studied the poetical sense of a song, the relation of the music to the words should be analysed.” How rarely all these directions are attended to it is almost needless to say; but there can be no question that the neglect of them prevents the possibility of any person becoming more than a singing machine. It is a wholesome indication of the desire to convey instruction upon the various branches of musical art in the best form when we find that so many eminent men have associated themselves with Messrs. Novello as authors of the series of Manuals now so fast increasing; but, in truth, although we are bound to accept this work by Signor Randegger as a “Primer” because it is so termed, the matter is treated so exhaustively that we cannot consider any second work called for. Of course very much could be said upon the purely intellectual portion of the study; but, as we have already indicated, this is a subject the essence of which cannot be successfully conveyed in writing. “Technical and æsthetic principles,” says Signor Randegger at the conclusion of his book, “must thenceforward go hand in hand; for the greatest mechanical efficiency would prove cold and lifeless without the animating spirit; whilst no æsthetic beauty could possibly exist apart from a perfect command over technical resources.” This we fully admit; and although no more competent person could be found to lay down rules for so important a branch of art than the author of this Manual, he wisely refrains from doing so at any length, feeling no doubt, with us, that whoever desires to be an “æsthetic singer” must employ an “æsthetic master.”

Novello's Music Primers. Edited by Dr. Stainer.

Musical Forms, by Ernst Pauer.

[Novello, Ewer and Co.]

THE title of this work gives at once a fair notion of the object it has in view, namely, to become a handy-book of

reference as to the shape and character of the various compositions which form the literature of music. No one could probably have been found more capable of producing such a book than Mr. Pauer. He has as it were one foot in England and the other in the very home of "form in music"—Germany. As a domiciled Englishman he is fully acquainted with all that has been said on the subject by our best thinkers; as a German by birth, he has at his finger-ends all the most valuable gleanings of contemporary Teutonic labour. But it would be but poor praise to say that Mr. Pauer has here given us only a catalogue of musical forms. He has done more than this; for in every possible case much evident care has been bestowed on the elucidation of difficult questions, and minute details have been given wherever careful reading has been able to unearth them. The first division of the book consists of a succinct but most useful account of form, beginning with its simplest elements, and proceeding onward to its more complicated development. We specially mention this as a merit, because there is a great tendency to limit the use of the word "form," even in some very influential quarters, to the general outline of an extended work. The author then traces the growth of that early ingenuity which, germinating in counterpoint, reached its full growth in the noble Fugue. After this the form of vocal pieces is described under their proper names, separated into sacred and secular divisions. A certain number of compositions which seem to belong without many distinctive features to either or both of these branches, are described as if on neutral ground. Under the group of secular vocal forms much information will be found which will be specially valued by those who have not the time to dip into foreign books. The article "Opera," which extends from page 94 to page 105, and closes with a most useful chronological table of composers of operas, is of marked interest. The early part of that portion of the work devoted to instrumental music contains useful explanations of several words and titles of pieces frequently talked of, but about the nature of which many persons are lamentably ignorant. Under the head "Cyclical Forms" Mr. Pauer has given a most excellent account of Sonata-form, appending tables showing the position and key of the *motifs* in several standard works, also an admirable sketch of the *framework* of the first movements of Beethoven's "Waldstein" Sonata (Op. 53, in C), which young students will find most instructive. The short notice of Overture form is also well worth study, as giving a trustworthy account of the historical growth of the form. Dance tunes of the old type are fully explained, and the verbal explanation well illustrated by a few bars of music showing the rhythm of each form. On the whole this Primer will, we believe, be found replete with valuable facts. It would of course be easy to say that some of the articles are too concise, but on the other hand it must undoubtedly have been a task of no small difficulty to the author to keep the book within reasonable limits as to size and price. That Mr. Pauer has done his task thoroughly well cannot be doubted, and most young musicians will be glad to reap the benefit of his highly trained intellect and extensive reading.

Novello's Music Primers. Edited by Dr. Stainer.
Plain-Song, by the Rev. Thomas Helmore.
[Novello, Ewer and Co.]

THE author of this capital book has devoted so much time and energy to the resuscitation of ancient music in this country that he is worthily considered a sort of apostle of ancient church-song. His reputation for complete mastery of his subject will be fully maintained by this work, which first gives the history of the growth of plain-song and the signs used for the purpose of representing it to the eye, and is then devoted to useful practical instruction. We can confidently assert that the book will be found both useful and interesting not only to those who feel in duty bound as churchmen to incorporate church-song into church-services, but also to those who have a hazy notion that plain-song is something much to be respected for its antiquity, although sometimes rather ugly. The latter class, it is to be feared, is still very large; but there is no longer any excuse for ignorance on the subject when so much instruction in such an interesting shape can be thus easily and cheaply obtained.

A Morning and Evening Service, consisting of *Te Deum*, *Jubilate Deo*, *Cantate Domino*, and *Deus Misereatur*. Set to music for a Double Choir, and the Organ Part arranged from the *Orchestral Score* by Sir Robert P. Stewart, Mus. Doc. [Novello, Ewer and Co.]

We have no hesitation in saying that with an adequate chorus and band this Service would produce a very magnificent effect, so skillfully is it conceived and wrought; but, excepting at choral festivals, we fear only our largest and best choirs could perform it with anything like credit to themselves or to the talented composer. Of the several numbers composing this work, we must be allowed to single out the *Cantate Domino* and the *Deus Misereatur* as possessing great poetic beauty, though probably the *Te Deum*, with its massive harmony and antiphonal phrases, displays the composer as a master of the intricacies of what may be called the higher forms of musical learning.

English Organ Music, chiefly for Church Use. Published monthly, under the direction of the Editor of the *Musical Standard*. [W. Reeves.]

This publication should be known to all organists and others who desire to encourage this branch of English musical literature—Church organ music—which until lately has been greatly neglected. If all the gentlemen whose names are to be found in the prospectus contribute to this work, there can be no doubt whatever that it will be both very valuable and useful. We sincerely regret that the music should be printed in such an exceedingly microscopic style. Notes of this size can scarcely be distinct enough to make reading at sight an act either of certainty or pleasure.

The last Autumn Flower. Song. Words by Fides. Music by Ancona. [J. B. Cramer and Co.]

WERE it generally understood that music is a science, and that its rules, as in other sciences, must be comprehended before even amateurs can be justified in giving forth their compositions to the world, we should cease to be inundated by such songs as "Ancona" has forwarded to us, and relieved from the unpleasant duty of saying what should have been said to the composer before the work was engraved. We can well understand how any person with a love of melody, but unskilled in the simplest laws of rhythm, can pick out the voice-part of the song before us; but a few weeks' study of any work upon Harmony would convince her (for we presume that "Ancona" is a lady) that, apart from putting false basses to her melody, there are scarcely two consecutive chords correctly written. Without dwelling upon the number of dominant sevenths rising, and discords tumbling down to notes with which they have no affinity, let us direct attention to the harmonies of the four bars of symphony in E flat minor (page 6), and to the bass notes A, B, rising with the voice (bars 1 and 2, page 7), in justification of our remarks, and with a kindly wish that some professor, or at least competent musical friend, may be consulted whenever "Ancona" is again desirous of publishing.

Auld Robin Gray; as originally composed about the year 1770, by the Rev. William Leevess.

[Novello, Ewer and Co.]

THIS melody has often been described as of Scottish origin; but the edition now before us—issued by Mrs. Moon, of Brighton, the granddaughter of the composer, the Rev. William Leevess—sets the matter at rest. The words were given to Mr. Leevess, when a young officer in the Foot Guards, by the Hon. Mrs. Byron, who received them from Lady Ann Lindsay; and it is here published with the original recitative. Mr. Leevess—who afterwards became Rector of Wrington, in Somerset, where he died in 1828, aged eighty—accompanied the air merely with bass notes; but the pianoforte part in this edition is mainly the same as that appearing in "Wilson's Songs of Scotland." Generally speaking, this is sufficiently sympathetic with the air; but we should recommend accompanists to raise the hand, or at least treat the chord very tenderly, on the third crotchet (bar 14, p. 2), lest the effect of the *acciaccatura*, A, should be marred. We sincerely hope that the present version of "Auld Robin Gray," the genuineness of which is attested on authority not to be disputed, will increase the popularity of a ballad which, for the purity of the words as well as the beauty of the music, stands almost unrivalled.

FOREIGN NOTES.

MADAME ADELINA PATTI has left Berlin, the scene of her latest triumphs, amidst the demonstrations of regret on the part of the lovers of the *bel canto*, and to the apparent relief of the adherents to the modern German school, in whose creed *diva*-worship is one of the abuses branded with an anathema. Herr Ferdinand Gumbert, the able critic of the *Neue Berliner Musik Zeitung*, in a farewell notice dedicated to the gifted vocalist, whom he styles "the greatest vocal artist of our time," improves his opportunity by pointing out some of the reasons for the existing scarcity of native *prime donne*, and the superabundance on the other hand of second and third-rate singers. Want of discretion on the part of young candidates for the stage in choosing the profession, the critic thinks, is not the least important of the causes which have led to these results, adding in conclusion: "It is high time the fact should be recognised that in order to become a good operatic singer five qualities are indispensable, namely: a sufficiently powerful voice, vocal talent, musical talent, dramatic feeling, histrionic talent. Of course, all the young ladies who nowadays enter upon a stage career possess these qualities—in their own estimation—and it is the fault of their teacher if they do not speedily attain a position of eminence. As if he could create a voice, talent, and diligent application in his pupils, when among fifty of their number there is frequently scarcely one having a true calling for the profession. And have not the most famous professors of the art presented the world with very indifferent singers indeed? Again, have not great vocalists, with but scanty instruction, solely by untiring study and eager and intelligent listening, attained to a high position in their art?" It may be said that there is nothing new in the above remarks of the Berlin critic; but they convey at least some wholesome truths which, if commonplace, are, for that very reason perhaps, but too frequently lost sight of amidst the vociferous applause with which we greet many a *prima donna* of the hour whose short-lived fame is the result merely of the fascinating influence of a sympathetic voice.

Madame Adelina Patti and Signor Nicolini, after giving a series of concerts in Leipzig, Dresden, and other German towns before crowded audiences, have proceeded to Italy to fulfil their engagements in that country.

Glinka's "The Life for the Czar" has recently been performed for the first time at Hanover, under the direction of Dr. Hans von Bülow, with a German translation of the libretto. The interesting work of the Russian composer was very successful, and has been several times reproduced since. Owing to the exertions of the indefatigable conductor of the Hanoverian orchestra the revival may also shortly be expected of Hector Berlioz's Opera "Benvenuto Cellini," which, since its first performance some years ago at Weimar, has not been taken up by any other German operatic establishment.

Herr Anton Rubinstein is just now at Berlin, where he has appeared at several concert performances, the chief object of his stay at the Prussian capital being however to direct the preparations now being made for the *mise-en-scène* of his Opera "Feramors," the first representation of which at the Royal Opera will shortly take place. The work, it will be remembered, was brought out not long ago at Königsberg, under the direction of the composer, achieving a moderate success.

Herr Goldschmidt's Oratorio "Die Sieben Todsünden" is to be performed this month at Hanover, under the direction of Herr Emil Paur. The German press refers to the work of the young composer in terms of the highest eulogium, while its author is being looked upon as one of the most promising representatives of the "new German" school.

An interesting performance of Beethoven's "Fidelio" took place on the 7th ult., at the Court Theatre of Sondershausen, a specialty on this occasion being the production during the evening of the four overtures written by the composer for his only operatic work.

The following works will form part of the programme of this year's Music Festival of the Lower Rhine, to be held about Whitsuntide at Aix-la-Chapelle, viz.: Beethoven's "Missa solemnis," Schubert's C major Symphony, Max Bruch's latest work, "The Lay of the Bell," and Schumann's Symphony in B flat major.

The representation of the entire Tetralogy, "Der Ring des Nibelungen," now being held at the Leipzig Stadt Theater, having attracted the attention of the King of Saxony, that art-loving monarch has recently paid a visit to the town in order to be present at the performance of a selection from the work in question, given by his special desire, and consisting of the opening and concluding scenes from "Rheingold," and the third act from "Götterdämmerung." The performance is said to have been a most brilliant one.

Herr Wagner's already so-much-talked-of opera-drama, "Parsifal," is announced to be completed, and the pianoforte arrangement of the score, from the pen of Herr Kellermann, will shortly be published. It may be added that the Society of Patrons of the Bayreuth undertaking, upon whom the worthy representation of the new work during the coming year will devolve, now possesses some two hundred branches extending far beyond the limits of fatherland, and whose members are steadily increasing in number.

At the eleventh concert of the Leipzig Gewandhaus Herr Joachim created much enthusiasm by playing a new violin concerto composed expressly for him by Herr J. Brahms. The work, which exists as yet in manuscript only, is said to be written in classical style, clear and ingenious, while presenting manifold difficulties to the executant.

Herr Ignaz Brüll, the composer of "The Golden Cross," is understood to be engaged upon the composition of a new operatic work.

Madame Pauline Lucca, whose predilection for the lyrical stage is apparently reviving, will, it is stated, shortly assume two new characters at the Imperial Opera of Vienna, viz., that of *Carmen* in Bizet's Opera and of *Elsa* in "Lohengrin." The announcement has, it need scarcely be said, greatly excited the curiosity of the Viennese public.

Dr. von Bülow has already found an imitator in his remarkable effort of memory recently displayed in this country. On the occasion of the anniversary of the death of Beethoven (December 16), the Viennese pianist, Herr Bonawitz, played in succession, from memory only, the composer's last five pianoforte Sonatas, to the entire satisfaction of his audience.

The second part of Herr Wagner's Tetralogy, "Die Walküre," is shortly to be performed at Pesth, with the text translated into Hungarian by Herr Csiksy. The same composer's Opera "Rienzi" was to have been performed for the first time last month at St. Petersburg in the Russian language.

At Paris, the so-called Festival-Concerts now being held at the Hippodrome, to which reference has already been made in our last number, continue to be a great success. The acoustic properties of the monster hall are described as absolutely perfect, and the fact that a building constructed of iron and glass, and intended originally for the exhibition of acrobatic and similar non-musical performances, should by mere chance have been found to possess these qualities in such a high degree, has set Parisian architects thinking. The discovery is the more noteworthy since the acoustic arrangements of the grand national concert hall of the Trocadéro, erected at so much expense, has been found to be anything but perfect.

A new Opera entitled "La Reine Berthe," from the pen of M. Victorin Joncières, was recently performed at the Grand-Opéra, but failed to create much attention. The new production has been somewhat severely handled by the French musical press. M. Massenet has, at the request of the Italian publishing firm, Ricordi, undertaken to write a grand Italian Opera entitled "Erodiade," the libretto of which is from the pen of Signor Zanardini. The Salle Ventadour, devoted during many years to the performance of opera, was definitely closed some weeks ago, and will in all probability be converted into a banking establishment. (!) Efforts are, however, being made on the part of the shareholders to avert such an eventuality, and to preserve to the building its original *raison d'être*.

A project for the enlargement of the building of the Paris Conservatoire is just now awaiting the sanction of the French Government, the existing locality being considered insufficient to meet the requirements of the growing institution. The estimated cost of the proposed extension is eight million francs.

The French Minister of Fine Arts has granted the sum of 20,000 francs to the directors of the Lyons Opera towards defraying the expenses of that establishment in placing on the stage M. Saint-Saëns's Opera "Etienne Marcel," the first performance of which took place on the 18th ult. under the personal direction of the composer.

A series of letters by Hector Berlioz have just been published at Paris under the title of *Correspondance inédite de Berlioz*, edited by M. Daniel Bernard. Among other matters of interest, the letters throw a new light upon the position held by the composer with regard to Richard Wagner and the "music of the future."

During one of the Concerts Populaires recently held at the French capital, the director, M. Padeloup, permitted—*incredible dictu*—the performance on the part of the pianist, Mr. Ritter, and the full complement of orchestral violins, of the theme with variations in Beethoven's "Kreutzer Sonata."

The "Villa Rossini," which since the decease of the composer's widow has again become the property of the City of Paris, is being offered for sale at the nominal price of 350,000 francs.

The Apollo Theatre at Rome has reopened with a performance of Meyerbeer's "L'Africaine," on which occasion a young singer, Mdle. de Vere, made a highly successful *début* in the rôle of Inès. The Theatre La Scala, of Milan, likewise commenced a new season of operatic performances on December 26: Verdi's "Don Carlos," Massenet's "Le Roi de Lahore," Gomes' "Maria Tudor," and Scuteri's "Dolores," are among the works included in the *répertoire*.

It is stated in *Le Ménestrel* that M. Brassin, the eminent pianist and professor of the Brussels Conservatoire, has been prevailed upon to accept a similar post at St. Petersburg. M. Brassin has been connected with the Belgian establishment for more than ten years.

A comic Opera, written for the music publisher, Sonzogno, by the Maestro Usiglio, will be performed during the present season at the Royal Opera at Madrid.

Heinrich Proch, the Viennese capellmeister and well-known composer of favourite songs, died at the Austrian capital on December 18, at the age of seventy. Proch, who was also much esteemed as a teacher of singing, numbered among his pupils Mdle. Tietjens and Frau Materna, the interpreter of the character of Brünnhilde at the Bayreuth Festspiele.

The death is also announced of Charles Soullier, *littérateur* and musician, the translator of the *libretti* of several operas by Weber and Rossini, and the author of a "Dictionnaire de Musique." The deceased was eighty-one years of age.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (December 22): Symphony, "In the Forest" (Raff); Prelude (Paladilhe); Overture, "Fingal" (Mendelssohn); Pianoforte Concerto in C minor (Beethoven); Air de Ballet from "Philemon et Baucis" (Gounod). Châtelet Concert (December 22): "Le Tasse," symphonie dramatique (B. Godard). Concert Populaire (December 29): Queen's Symphony (Haydn); "Sadko," légende populaire russe (Rimsky-Korsakoff); Third Violin Concerto (Bruch); Septett (Beethoven); Overture, "Carnaval romain" (Berlioz). Concert du Conservatoire (January 5): "Roméo et Juliette," symphonie dramatique (Berlioz); Theme with variations from Septett (Beethoven); Overture, "Der Freischütz" (Weber). Concert Populaire (January 5): "Judith," lyrical drama in three parts (Charles Lefebvre). Second Festival Concert at the Hippodrome (January 9): Overture, "La Mulette" (Auber); Hymne à la France (Berlioz); Fragment from "Dimitri" (Joncières); Scene from "Armide" (Gluck); Suite d'Orchestre from "Sylvia" (Léo Delibes); Prelude to "La Reine de Berthe" (Joncières); Third Act from "Le Roi de Lahore" (Massenet); Fragments from "L'Africaine" (Meyerbeer); Finale of Second Act from "Guillaume Tell" (Rossini); Hallelujah from "Messiah" (Handel). Concert du Conservatoire (January 19): Pastoral Symphony (Beethoven); Fragments from Third Act of "Euryanthe" (Weber); Introduction and Chorus from "Mount of Olives" (Beethoven). Concert Populaire

(January 19): Symphony in D minor (Schumann); Largo (Handel); Overture "Cid" (Brink); Theme with variations from Serenade (Beethoven); Andante and Finale from Symphony No. 29 (Haydn). Châtelet Concert (January 19): Overture "Carnaval romain" (Berlioz); "Sapho" tableau antique (Lacombe); "Phaëton" poème symphonique (Saint-Saëns); Third part of "Le Tasse" (B. Godard).

Leipzig.—Gewandhaus Concert (January 1): Overture (J. Lachner); Air from "Belmont and Constanze" (Mozart); Manuscript Concerto for Violin (Brahms); Notturmo and Mazurka (Chopin); Chaconne for Violin (Bach); Symphony, A major (Beethoven). Euterpe Concert (January 7): Festival Overture (Reinecke); Concerto for Violoncello (Saint-Saëns); Soli for Violoncello (Bach and Chopin); Symphony, C major (Schumann). Gewandhaus Concert (January 9): Overture, "Anacreon"; Arioso from "Elijah" (Mendelssohn); Symphony, C major (Mozart); Vocal Soli. Gewandhaus Concert (January 16): Overture "Wikingerfahrt" (Bohlmann); Seventh Violin Concerto (Spohr); Variations for Violin (Rode); Romance and Scherzo from Second Violin Suite (Ries); Symphony, "Eroica" (Beethoven).

Berlin.—Concert of the Symphoniekapelle (December 21): Symphony, D minor (Spohr); Overture, "Ali Baba" (Cherubini); Symphony, A major (Mendelssohn); Overture, "Oberon" (Weber). Bilsen Concert (December 21): Overture, "Meeresstille" (Mendelssohn); March, B minor (Schubert-Liszt); Symphony (Radecke); Overture, "Freischütz" (Weber). Bilsen Concert (December 28): Overture, "Sakuntala" (Goldmarck); "Danse macabre" (Saint-Saëns); Rhapsody, D major (Liszt); Pastoral Symphony (Beethoven); Hungarian Dances (Brahms); Funeral March from "Götterdämmerung" (Wagner). Symphoniekapelle Concert (January 2): Symphony, "Ocean" (Rubinstein); Adagio for Clarinet Quintet (Mozart); Overture, "Coriolanus," and Symphony, B flat major (Beethoven). Concert of the Stern'sche Gesangsverein (January 17): "The Lay of the Bell," Cantata (Bruch). Soirée of Dr. von Bülow, for the benefit of the Bayreuth Fund (January 22): Fantasia, C major (Schumann); Variations, in E flat major, with Fugue (Beethoven); Six Pianoforte pieces (Chopin); Capriccio, Op. 5 (Mendelssohn); Impromptu (Schubert).

CORRESPONDENCE.

THE EDITION NUISANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—If the *edition* fabricators are to have their own way, a time will come soon when it will be impossible to get a piece by any of the great masters *such as it was written by them*. It would require quite a long article to point out all the havoc already committed with Mozart's and Beethoven's works. The edition-makers have a special turn now at Bach. One of the worst examples which I have seen lately is the Chromatic Fantasia (published at Bote and Bock's, Berlin, and "edited" by Dr. H. von Bülow). This gentleman says in a preface that he has doubled passages and strengthened chords in order to heighten the colour! Mr. v. Bülow, not satisfied with putting in octave passages and altering the Fantasia in the style of modern productions, has also taken liberties with the fugue; for instance, writing passages in sixths where Bach has single notes, &c. Quite apart from the want of respect for author's rights, every student of fugue should know that *all* the parts ought not to go on moving the whole time with the monotony of a steam-engine. If ever there was a man who knew anything about fugues it was certainly the venerable Sebastian; and putting extra parts into his works, therefore, cannot but be regarded as an unwarrantable liberty. What is wanted now is a firm which shall provide unadulterated works of the classics. Surely such a firm ought to be found in England, where good music is so much talked about, and where so much of it is played. Let those who do not see the importance of the question, and often cannot understand it, imagine an antique Roman or Greek statue of the glorious period of sculpture dressed up in modern costume, and they will have

an idea what the edition nuisance has done in certain quarters for the so-called advancement of art.

I am, sir, yours obediently,

January 6, 1879.

ALLEGRO.

P.S.—I add a few bars of the spurious "Fantasia Chromatica" as a specimen:—

FANTASIA. BACH (original).



BÜLOW'S EDITION.



BACH (original).



BÜLOW'S EDITION.



Notice two bars instead of one, the doubling, the little aerial comical jump at *, and bringing over the bass D to the fugue; whereas in the original the A at § is not written as fifth from D.

Original.



BÜLOW'S EDITION.



Observe staccato passages in sixths and thirds in bars two and four; in bar five he destroys the original part-writing by putting a rest and a note, A, which has no business there.

SIGNATURE OF MINOR KEYS AND NOTATION OF THE GERMAN SIXTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

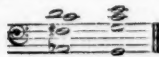
SIR,—While agreeing with Dr. Gilbert that a better signature for minor keys is desirable, I confess that I see little chance of any such being generally adopted until some agreement is come to as to the correlation of the two modes—a subject on which different opinions are maintained with almost equal plausibility.

Without obtruding my own notions on this matter, I venture to make a suggestion which interferes with no prejudices, and has the advantage of being already more or less in practical use. The proposal is simply that music in a minor key should be noted with the signature of the tonic instead of the relative major, the necessary accidentals being inserted as required.

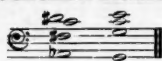
I avail myself of this opportunity to put in a word on another subject referred to in a notice of a song by Sir R. Stewart that appeared in your last number. Objection is there taken to an unusual way of noting the "German" sixth, which I must say seems to me perfectly justifiable.

When the dominant $\frac{5}{4}$ follows this chord, the anomaly of the rising flat strikes most young harmonists, and has always seemed to me unnecessary. I cannot say that I myself have ever ventured to run counter to the usual practice, but I have seen it done more than once, and can discover no sound objection to the innovation.

If the progression—



be correct, then the chromatic alteration—



would seem to be equally correct, and I do not see why it may not be used instead of—



This unusual notation of an old progression shows also, in my opinion (and the books notwithstanding), that the interval of a fourth, like other concords, may appear in four states: (1) *Minor* (or perfect), (2) *Diminished*, (3) *Major* (the Tritone), and (4) *Augmented* (as above).

The term "augmented" is clearly erroneous when applied to the Tritone, and is properly falling into disuse. But I regret to observe in some recent treatises an attempt to still further complicate our musical nomenclature by calling the lesser of the two diatonic fourths (hitherto known as the "perfect" fourth, whatever that may mean) the *major* fourth, thus directly contradicting the etymology of the word.

Dover, January 9, 1879.

I am, &c., C. W.

["C. W." appears anxious to preserve the etymology of words, but not of chords. Sir Robert Stewart has forwarded us a very sensible letter admitting that the notation we suggest is correct, but that he has written *F♯* instead of *G♯* for the sake of ease in reading. "C. W.'s" notion that in the example he gives *D♯* (which is in the chord) can be altered at will to *D♯* (which is *not* in the chord) is certainly a concession to the ignorance of "young harmonists" which we should be sorry to see extensively followed.—The writer of the review on Sir R. Stewart's Song.]

"THE ELEMENTS OF THE BEAUTIFUL IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, "A Lover of Music," has evidently bestowed considerable thought on the subject on which he writes, and he is perfectly right in saying that an artist's aim is "to express a particular idea by means of a particular form united to a particular material." This is a most true account of the *synthetical* process by means of which an artist or composer is enabled to present a work of art to the world. But "A Lover of Music" forgets that the *analytical* study of a work of art must necessarily go through the reverse process. Thus, when listening to a piece of music (unassisted, of course, by an explanatory programme or descriptive title) it is first discovered that the material used is sound; next, that it is moulded into a particular form; lastly, that it is the outcome of a particular idea. Mr. Pauer is, therefore, perfectly right in giving this last order of sequence as an *analyst*; while "A Lover of Music" is equally correct in saying that a composer as a *synthesist* proceeds from the idea to the formal expression of the idea in a material.

I am, yours faithfully,

J. STAINER.

THE MENDELSSOHN SCHOLARSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me a little space to correct an error that appears in the *MUSICAL TIMES* of January, in calling attention to the vacancy that has now occurred in the Mendelssohn Scholarship?

In the notice referred to, it is mentioned that Mr. Shakespeare was the second elected to the Scholarship. I think you will find on inquiry that Mr. Shakespeare succeeded me, and he was therefore the third, as I was elected in January, 1865, and continued to hold the Scholarship for three years.

I am, sir, yours faithfully,

C. SWINNERTON HEAP, Mus. Doc., Cantab.
Clarendon Road, Birmingham.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. M.—Mozart's "Maurerische Trauermusik" is published by J. Andr. Offenbach, but can be obtained in London.

ORGANIST.—Apply to the Secretary, at the College, 41, Queen Square, W.C.

CARILLON.—The author of the tune "Adeste fideles" was John Reading.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BARRACOMBE, TORQUAY.—On Tuesday the 7th ult., a Miscellaneous Concert was given by the members of the Choral Union. The part-songs were admirably sung, under the conductorship of Mr. Claude R. Fowles. The vocalists were Mrs. Hewett, Miss Turner, and Mr. Pridham. Two violin solos were well played by Mr. Sparke, of Torquay. Miss Rivington acted as accompanist, assisted by Mr. Fowles and Mr. Turner.

BIRKENHEAD.—At the third Subscription Concert the instrumentalists were Mr. Charles Hallé, Madame Norman-Neruda, and Franz Neruda. The vocalist was M. Theo. Marzials, who was heard for the first time at these concerts. This gentleman possesses a baritone voice of unusually fine quality, which showed to great advantage in songs by Scarlatti, Gounod, Schumann, &c. &c.

BIRMINGHAM.—The usual annual performance of the *Messiah*, by the Festival Choral Society, took place in the Town Hall on Thursday, the 26th Dec. The vocal soloists were Mrs. Osgood, Madame Enriquez, Mr. Lander, and Mr. Bywater. Mr. T. Harper was principal trumpet, and Mr. Stimpson, Organist. Mr. Stockley conducted with his accustomed ability. The Philharmonic Union gave a Concert on Friday evening, Dec. 27, which was of more than usual interest, as affording local amateurs an opportunity of hearing portions of Bach's *Christmas Oratorio*, of which the first two parts were given. There was an excellent band, and the accompaniments were generally well executed; the Pastoral Symphony being listened to with great attention. The soloists were Miss Mary Davies, who made an excellent first appearance in Birmingham, Miss Annie Butterworth, Miss E. Bailey, Mr. Welch, and Mr. Blower. The second part of the programme contained well-known airs for the vocal principals: a new song by the Conductor, "Lead, kindly light," given with orchestral accompaniment, well sung by Miss Butterworth, and warmly applauded; a violin concerto (De Beriot), Op. 70, capitally played by Mr. F. Ward; and the Symphony of the *Lobgesang* (Mendelssohn), for the band. Mr. G. I. Halford accompanied the recitatives in the Oratorio on the harmonium, and Mr. Robinson was very efficient in the difficult trumpet part in the same work. Dr. Heap conducted. The third of a series of Concerts, in aid of St. Barnabas' Schools, was given in the large room on Monday, the 13th ult. Miss Jessie Percivall afforded much pleasure by her brilliant pianoforte playing. Two trios for piano and strings, by Mas and Haydn, were well rendered by a party of amateurs. The vocalists were Miss Rainsford, Fraülein Weinert, Mr. Walters, Mr. Randall, and Mr. Matthieson. The Concert was under the direction of Mr. S. S. Stratton. There was a large attendance, and the various performances were warmly applauded.

BRADFORD.—A vocal and instrumental Concert took place on the 6th ult. at the Lecture Hall of the Church Institute, the proceeds being devoted to the choir fund of Christ Church. The programme included the Military Symphony (Haydn) and the Overtures to *Maometto* (Auber) and *Il Barbiere di Siviglia* (Rossini), which were ably performed by the Philharmonic Society, Mr. Loaring, F.C.O., conducting with great ability. Several glees were well sung by the church choir, and Miss Cater contributed two songs: "Laura," by Rastrelli, and "Evening song," by Blumenthal. The other soloists were Mr. W. Golden, Mr. T. A. Duckitt, and Mr. and Mrs. Wild. Mr. F. Walker played the accompaniments. There was a fair attendance.

BRIGHTON.—A Testimonial was recently presented to Mr. Alfred King, Organist of St. Peter's Parish Church, formerly Organist at the Church of St. Michael and All Angels, by a few of his friends in the choir. The testimonial consisted of a handsome black marble clock, surmounted by an elegant bronze, supplied by Messrs. Lewis and Sons, of the King's Road. On a gilded metal plate, let into the marble, is the following inscription: "Presented to Alfred King, Esq., Organist at St. Michael's Church, Brighton, 1865-1877, by a few past and present members of the choir."

BRISTOL.—On Saturday the 11th ult., a series of Popular Concerts was commenced in the New Broadmead Rooms, under the direction

of Mr. A. Whitaker. A band of about twenty performers, led by Mr. J. O. Brooke, performed a selection of popular music, including the overture to *Masaniello*. Miss Kate Hayes and Mr. H. J. Dyer were the vocalists.

CARDIFF.—The members of the Llandaff Madrigal Society gave their second public performance at the Assembly Rooms of the Town Hall, on Wednesday evening the 13th ult., when there was a large and fashionable attendance. Mr. C. L. Williams, the Organist of Llandaff Cathedral, conducted, and Colonel Hill presided. The Llandaff choir was reinforced by contingents from the Bristol, Hereford, Gloucester, and Worcester Cathedral choirs. The programme was selected from the works of Mendelssohn, Pearsall, Walmisley, Horsley, Leslie, Saville, Cooke, Fleming, Smart, Macfarren, Benet, Stevens, Battishill, Ford and Barnby. The most spirited performance of the evening was Pearsall's "Who shall win my lady fair," which was sung with a hearty good-will, and repeated by general desire. The other encores were for Macfarren's "O gentle summer rain," sung with good emphasis; Fleming's "Integer vitz," in which the efficiency of the choir was most strikingly exemplified; and Mendelssohn's "When the west with evening glows."

CHELTENHAM.—The second Subscription Concert of Mr. J. A. Matthews's Choral Society for the season took place on the 21st ult., in the Winter Garden. There was a large and fashionable audience. The programme consisted of the Oratorio *The Messiah*. The principal vocalists were Madame Suter and Miss Julia Jones (soprano), Miss Marion Severn (alto), Mr. Kenningham and Mr. Twinning (tenors), and Mr. Cecil Tovey (bass). The number of vocalists and instrumentalists had been considerably increased for the occasion, the orchestra seating some 220 performers. The band was led by Mr. E. G. Woodward. The trumpet solos were taken by Mr. T. Harper, and Mr. J. A. Matthews conducted. The Concert was an entire success.

CHEPSTOW.—Mr. T. Wainwright's Choral Class gave its first Concert for the season on the 2nd ult., when Sir Sterndale Bennett's Cantata, the *May Queen*, and a miscellaneous selection were performed.

CHESTNEY.—On the reassembling of Mr. Frederick Monk's Choir on the 20th ult., the members presented their Conductor with a handsome electro-plated cruet-stand, with an address, as a wedding present. Mr. Monk has also received from the choirmen of St. Mary's Church, Byfleet (of which church he is Organist and Choirmaster), a folio copy of "Hymns Ancient and Modern," and from the Rev. N. J. Spicer, Rector of Byfleet, a handsome Bible, on the occasion of his marriage.

CHRISTCHURCH, NEW ZEALAND.—The Choral Society connected with St. Michael's (the cathedral church of this city) gave a farewell Concert to its musical director, Mr. Robert Parker, on October 9. The programme included Barnett's Cantata, *Paradise and the Peri*, and a miscellaneous selection, which comprised, amongst other items, Brahms's Hungarian Dances (for four hands), Ebenezer Prout's arrangement of *William Tell* (for harmonium and piano), Gade's Cantata, *Spring's Message*, Handel's "Haste thee, nymph," and an unaccompanied quartett, "The Rainy Day," by the director. At the conclusion of the concert, which was highly successful in every way, the President of the Society (the Rev. E. G. Penny, M.A.) handed to Mr. Parker a gold watch as a souvenir from the members of the Society, and the choir-boys then came forward and presented him with a silver inkstand and an address. The adult members of the choir, and several members of the congregation, have also presented Mr. Parker with testimonials on his departure to Wellington as organist of the cathedral church, and conductor of the Choral Society in that city.

CLIFTON.—On Thursday the 9th ult., the Bristol Madrigal Society gave its Annual (Forty-third) Ladies' Night in the Victoria Rooms before a large audience, consisting of musicians of eminence and amateurs, and lovers of this class of music from far and near. The performers numbered ninety-eight, balanced with the greatest care, and all well under the *bâton* of the Conductor, so that the result was a performance of all respects. The programme was carefully compiled, and included compositions by the old madrigal writers, viz., Benet, Wilbye, Morley, Weelkes, Marenzio, Gastoldi, and Monteverde, and some by Mendelssohn, Pearsall, W. Beale, H. Smart, Sir Geo. Elvey, and W. Macfarren, the programme concluding, as usual, with Saville's "Waits." Of the old examples Weelkes's "To shorten winter's sadness," Wilbye's "Ladye, when I behold," and Marenzio's "When April decked," were most charmingly rendered. The same may be said of Beale's "What ho! Smart's "Dream, baby, dream," and Pearsall's three excerpts, all of which were sung with the most loving care by the Society. Sir Geo. Elvey's "Song of the Zetland fishermen" deserves a special word as a new work. It is a most effective setting, in the composer's best style, and was unanimously encored. The credit for a most successful evening was undoubtedly due to Mr. D. W. Rootham, the Conductor, and to Mr. E. A. Harvey, the Hon. Secretary.

COVENTRY.—A performance of the *May Queen* was given in the Corn Exchange on the 6th ult., by the Musical Society. The solos were sustained by Miss Robertson, Mr. Shakespeare, and Mr. Geo. Fox. The second part of the concert opened with an admirable performance of Haydn's Symphony in D minor by the full band. Mendelssohn's first Concerto, the pianoforte part being played by Mr. Arthur Trickett, F.C.O., was also a great feature in the programme. Mr. Fox was deservedly encored in "Tom Tough," and Miss Robertson delighted the audience by her rendering of an Air with Variations by Persiani.

EDINBURGH.—Sir Herbert Oakeley's Recital on the afternoon of the 15th ult. was given to a crowded audience in the Music Class-room. The programme was throughout very warmly received, and comprised five numbers not performed previously in the class-room. The Christmas "Volkslied" drew forth an encore which could not be resisted, and the novelty and freshness of S. S. Wesley's variations on a melody composed for Holsworthy Church Bells, elicited warm applause.

ENNISKILLEN, IRELAND.—The Annual Soirée in connection with the Church Choir was held on the 15th ult., in the Town Hall, when the following programme was gone through with remarkable precision and taste by the choir, under the direction of Mr. Arnold, the Organist.

Anthem, "How beautiful upon the mountains" (R. A. Smith); Christmas Carol, "Welcome, Christmas" (S. Cooper); Part-Song, "The hardy Norseman" (Pearsall); "A happy New Year" (Young); Christmas Carol, "Good King Wenceslas" (arranged by Dr. Stainer); and at the close of the meeting Ebdon's Nunc dimittis in C was sung.

GRAVESEND.—At the first Concert given by the Milton Choral Association, at the Assembly Rooms, Harmer Street, on Monday the 13th ult., Handel's *Judas Maccabæus* was attempted, and well rendered throughout. The principal vocalists were Miss Jessie Royd, Miss Florence Wydford, Mr. William Clinch and Dr. Tipple. Mr. C. R. Green conducted. Mr. Howard Moss efficiently performed the duties of accompanist, and Herr Kummer was the leader of the orchestra. Miss Jessie Royd delivered the air, "Pious orgies," to perfection, and was equally effective in the recitative and air, "To heaven's Almighty King," and "O Liberty." The duet, "Come, ever smiling liberty" was beautifully rendered by Miss Jessie Royd and Miss Florence Wydford, the latter lady having a rich, full contralto voice of much power. The choruses were exceedingly well rendered, and Mr. C. R. Green deserves special commendation for the work which he has been instrumental in bringing about within a short time.

HALTON.—On the 21st ult. Mr. S. W. Pilling, of Bolton, gave an Organ Recital in Trinity Wesleyan Chapel, Halton, near Runcorn. His programme contained selections from Guilmant, Merkel, and Salomé; Henry Smart's "Festival March," F. E. Bache's *Adiante* and Allegro, and Sir W. S. Bennett's Minuetto and Trio. A large audience much applauded Mr. Pilling's skilful performance. The vocalists were Miss and Mr. Pierpoint and the Chapel choir, which was considerably augmented by ladies and gentlemen from Runcorn. Mr. A. E. Davies was an efficient conductor.

LEEDS.—The unfortunate collapse of the Saturday Evening Popular Concerts, which have recently been given under the auspices of the Town Hall Concert Society, has emboldened Dr. Spark to give a series of Organ Recitals, aided by the services of vocalists of undoubted repute. The first of these Recitals took place on the 18th ult. in the Victoria Hall, Dr. Spark being assisted by Miss Emily Smythe (vocalist) and Mr. J. W. Denham (solo pianist). The programme included selections from Handel, Beethoven, and from Gounod's last opera, *Polyete*. Miss Smythe sang several songs in a pleasing manner, and Mr. J. W. Denham (who, we believe, is a pupil of Dr. Spark) played his solos with very good effect. It is to be hoped that the music-loving public of Leeds will appreciate Dr. Spark's praiseworthy efforts, and render him the encouragement which his exertions in the cause of music undoubtedly merit.

LISCARD.—A Concert was given on Wednesday evening the 15th ult. which was highly appreciated by a large audience. Madame Norman-Néruda and Mr. Charles Hallé were received with the greatest possible satisfaction. The vocalist was Madame Porter, who was very successful, especially in Handel's "Let me wander not unseen" and the Cavatina "Di piacer." Mr. Billinie Porter was the Conductor.

LISTOWEL.—Two Concerts were given in the Court House on December 30 and 31. The local Choral Class and Reed Band were in attendance, and acquitted themselves admirably. Vocal and instrumental solos, duets and glees were contributed by the Misses Horgan, Wallé, Hetred, McGurie, Master J. Sandes, Messrs. Stack, Hayes, Horgan, Tackaberry and by the Conductor, Mr. W. C. Hetred. The piano accompaniments were correctly and effectively played by the Conductor's son, a lad of fourteen. The efficiency of the band and choral class, as well as the soloists, was highly satisfactory, considering that they have been in training only since the Conductor came to live in the locality a few months ago. The arrangements of Moore's Melodies as solos, duets, and quartets by M. W. Balfe, were largely drawn upon, and much appreciated, as were also the choruses "Libiamo" and Bishop's gle "When winds whistle cold."

LIVERPOOL.—Mr. Lea's fifty-fifth Concert was given in Hope Hall on the 18th ult., Mr. W. H. Jude, as usual, conducting. Cellier's comic Opera, *The Spectre Knight*, formed the chief item in the programme, the several recitatives, duets, quartets, and choruses being admirably given. Encores were awarded to the Misses Haworth and Ternan, and Messrs. Cantor, T. J. Hughes, and Gladwynne. The second half of the programme was miscellaneous. Mr. Jude contributed a pianoforte solo.—The St. Andrew's Musical Society gave an open rehearsal in St. Andrew's Hall, Rodney Street, on the 20th ult., which was well attended. Mr. Tommaso Radcliffe conducted, and had the members of the choir well under command. In Mendelssohn's *Hymn of Praise* the choruses were excellently rendered, especially "Let all men praise the Lord." Mr. T. Radcliffe was highly successful in his pianoforte performances. The entertainment concluded with Macfarren's *May Day*.—The eighth Subscription Concert of the Philharmonic Society was given on the 21st ult. The important item in the programme was the Symphony by Hermann Goetz, performed here for the first time, and its second production in England. Peculiar and somewhat pathetic interest attaches to this work, from the fact that its composer had but just attained the first step in the ladder of fame when death prematurely cut short his promising career in his thirty-sixth year. The work has great merits of its own, which at once strike the ear and impress the mind that no ordinary composition is being given. The orchestra had no easy task to perform, not alone through the composition being entirely unknown, but from the great difficulties contained in the score, almost every instrument having music of solo importance to perform. The execution was therefore most praiseworthy, and its excellence must be in a large measure attributed to the pains and vigilant care evinced by Signor Randegger, who, in the absence of Sir Julius Benedict, conducted.

LYNDHURST.—A very successful Evening Concert was given by the Lyndhurst Choral Society at the school-rooms on Tuesday the 21st ult. The first part consisted of Dr. Rimbault's Cantata, *Cowmry Life*, with pianoforte and harmonium accompaniment. The choruses were given with great spirit and precision, and the solos well rendered by the Hon. Mrs. Robinson, Mr. G. Wade, and Mr. S. H. Lushington. Mrs. Macleay presided at the piano, and Miss Burrard at the harmonium. In the second part Mr. Charles Fletcher displayed great ability

as a solo violinist, and Miss Dillon, Mrs. Robinson, and Mr. G. Wade contributed songs with good effect, the two latter securing an encore—Mr. E. Hammick conducted.

MADRAS.—A Concert was given in the Banqueting Hall, Government House, on Friday evening, December 13, by the Madras Philharmonic Society. The first part of the programme was miscellaneous, and the second part consisted of Bennett's *May Queen*. The band and chorus numbered ninety performers. The playing of the band was especially good throughout, and the choruses were rendered with a precision and firmness of attack that was most gratifying to all concerned. The solos were done ample justice to by members of the Society. This concert was the first of the fifteenth season of the Society, which was formed in 1864. Among the visitors were his Grace the Governor and the Ladies Grenville, H.H. the Rajah of Travancore, and H.H. the Prince of Arcot. Mr. W. D. St. Leger (Organist of St. George's Cathedral), the Musical Director of the Society, conducted.

MIRFIELD.—A most successful Concert was given by the Battyford Amateur Musical Society, on Thursday the 9th ult., in the Town Hall, before a large and fashionable audience. The first part of the programme consisted of Barby's *Rebekah*, and the second of Sterndale Bennett's Cantata, the *May Queen*. The principal vocalists were Miss Henriette Tomlinson (soprano), Miss Sweeney (contralto), Mr. C. Blagbro (tenor), and Mr. Singleton (bass). Mr. F. C. Atkinson, Mus. Bac., Cantab., of Bradford, conducted and presided at the pianoforte.

MONTREAL.—At the recent Mendelssohn Choir Concert, given in the American Church, the choir was assisted by Mr. and Mrs. Barnes, and to this the success of the concert was due in great degree. Mr. Barnes in his organ solos proved that in him Montreal possesses an organist who has already attained a foremost place amongst the performers on this instrument. Chopin's Funeral March and a Toccata and Fugue from Bach were much admired. Mrs. Barnes's rendering of "Hear ye, Israel," and of the solo in *Hear ye Prayer*, was so distinguished for purity of style and facile execution as to elicit the warmest applause. The singing of the choir too deserves the greatest praise. We must not omit to mention the masterly organ accompaniments of Mr. Barnes, and the skill with which the Conductor, Mr. Gould, directed the well-trained choir.

NEWCASTLE-ON-TYNE.—Mr. Amers gave a very successful Concert in the Central Exchange Art Gallery on Saturday, the 11th ult. The artists were Madame Edwyn Frith, R.A.M., Mr. Whitehead, Durham Cathedral, and Mr. E. J. Rogers. The success which continues to attend these concerts is proof that the musical public of Newcastle can appreciate Mr. Amers' untiring endeavours in the cause of art.—A Public Meeting was held on the 14th ult. to consider the proposal to establish a branch of Trinity College, London, at Newcastle, for higher musical education. The Mayor took the chair, and Mr. Frederic Clark, organising secretary of the College, attended to explain the details of the scheme. Among those present were Mr. C. F. Lloyd, Mus. B., Oxon (who has been nominated as superintendent professor), Mr. H. C. Hemy (hon. local secretary), and Mr. Nicholson (Hexham Abbey). Resolutions, expressing the desirability of forming the branch, and appointing a provisional committee, were unanimously passed. A similar meeting was held in the Town Hall, North Shields, under the presidency of the Mayor of Tynemouth, on the 16th ult.

NEW YORK, U.S.A.—On Christmas-Day, an elaborate musical programme was prepared, and executed in a manner worthy of all praise, the precision of attack, correctness in phrasing, and quality of tone displayed by the choir of Old Trinity Church, fully sustaining its reputation, and proving conclusively the excellence of the training it receives at the hands of its musical director, Mr. A. H. Messiter, who conducted the Service from his seat at the chancel organ. Shortly before 11 a.m., Mr. Henry Carter, who presided at the great nave organ, commenced the opening voluntary, Raff's March, from *Leonora* Symphony; following it by a Pastoral (Bach); at the conclusion of which the processional hymn, "The faithful shepherds keep" (Le Jeune) was sung by the choir and clergy. The first anthem was an arrangement of the "Adeste Fideles" (H. G. Thider), the most noticeable effect in which was the quartet for tenors and basses in the second verse, and the brilliant execution of the florid obbligato passages for the soprano. The Communion Office included the Kyrie, Credo, Sanctus, Agnus Dei and Gloria in excelsis, from Haydn's First Mass in B flat. The Offertory was Niels W. Gade's Christmas Cantata. "The holy night." No extra voices were engaged, the solos being sung by Masters John McGrayne and Harry Case (soprano), Messrs. W. Smedley and Henry B. Faucon (alto), Edward Devon and Charles A. McPherson (tenor), and Henry Price and F. H. Dunkinson (bass). During the celebration of Holy Communion Mr. Carter performed a selection of music on the great organ.

NORTH TAWTON.—A Concert was given by Mr. Robertson, the local Organist, in the Market Hall, on Monday the 6th ult., under the patronage of the Rector (Rev. R. Hole). The artists were Miss Jessie Royd, Madame Poole, Mr. Farley Sinkins; solo violin, Mr. M. G. Rice; solo violoncello, Herr Adolphe Broussil; solo piano, Mr. Robertson. The programme was well selected and admirably executed.

O. KLEY.—Mr. Charles G. Sadler, Organist of the parish church, gave the second Concert in aid of the choir fund on the 6th ult., when he was assisted by Miss Calvert, Mrs. Perkins, Mrs. Kennedy, Col. Calvert, H. C. Lee Steere, Esq., Rev. L. S. Kennedy, M.A., Rev. F. P. Du Sautoy, B.D., and the choir of St. Margaret's. Mr. Sadler conducted. The two concerts have proved a great success, and Mr. Sadler has been enabled to hand over the sum of £14 4s. 9d. to the choir fund.

PENZANCE.—The Members of the Choral Society gave an admirable performance of *Elitjah* in St. John's Hall, on Friday, December 27. Miss Catherine Penna, of London, was engaged as principal soprano, the other parts being sung by members of the Society. Mrs. Nunn's rendering of "O rest in the Lord" was especially worthy of praise. Mr. M. Sampson sang "If with all your hearts," and the recitative,

"Man of God," with excellent effect; and Mr. A. L. Wills, as the Prophet, was highly efficient. At the conclusion of the Oratorio, Sir John St. Aubyn, M.P., in a complimentary speech, presented Mr. Nunn, the Conductor, with a silver salver and a scroll, beautifully engrossed by Mr. J. W. Stevens, of Messrs. Rodd and Cornish's offices, which contained the names of the twenty-four gentlemen constituting the committee, and of 200 other subscribers. The salver was inscribed as follows: "A Memorial of Three Hundred Guinea presented December 27, 1878, as a token of gratitude and respect to John Hopkins Nunn, Esq., A.M.R.A., by numerous admirers of the distinguished ability, zeal, and success with which he has served the cause of choral and orchestral music in West Cornwall."

SCARBOROUGH.—Miss Margaret Bucknall, Associate and Medalist of the Royal Academy of Music, gave a Pianoforte Recital at the Royal Hotel on the 22nd ult., before a large audience. She was assisted by Miss Clara Samuelli, whose songs, Spohr's "Rose softly blooming," Gounod's Valse from *Mireille*, and a ballad by Maude White, "Loving and true" were charmingly rendered, and elicited warm applause. Miss Bucknall delighted her audience by a most finished reading of Beethoven's C sharp minor Sonata, and in this as well as in Chopin's Berceuse, Waltz, and Nocturne, a Fantasia on *Rigoletto* by Liszt, and several fugitive pieces, showed the possession of a touch of truest sympathy, and a facility of execution and command of her instrument which augur for her a brilliant career. Mr. Alfred J. Eyre accompanied the songs with taste and discretion.

SOUTH PENGE.—A Concert was given on the 21st ult. in aid of Holy Trinity Schools Building Fund, by Mr. Frederic W. Clarke, in which the following performers took part: Vocalists—Miss Helen Place, Mr. A. B. Newth, and Mr. John Barrow; Instrumentalists—violin and viola, Mr. E. Eberwein; pianoforte Mr. F. W. Clarke, and Mr. C. F. South. An interesting programme was provided, amongst the special attractions of which must be mentioned a masterly rendering of Goldmark's "Romance and Allegro," for piano and viola, by Mr. F. W. Clarke and Mr. E. Eberwein; and the excellent singing by Miss Helen Place of Weber's Ecena, "Softly sighs," from *Der Freischütz*. The concert was a great success.

SOUTH SHIELDS.—On Friday evening, December 27, a meeting was held at the Barnes School-rooms to present Mr. Wm. Rea, Organist and Choirmaster of St. Mary's Church, with a testimonial consisting of an illuminated address and a cheque for £100, for the purchase of a pianoforte. Alderman Dale occupied the chair, and the presentation was made by Alderman Williamson. The address stated that the testimonial was the gift of the worshippers at St. Mary's, and expressed the high admiration they had for Mr. Rea's talents and for the manner in which he had conducted the musical part of the services of their church during the fourteen years he had been amongst them, and regretted that they were now to lose his valuable assistance and direction. Mr. Rea, in accepting the testimonial, expressed his heartfelt thanks for the present, and his great sorrow in taking leave of all his friends in South Shields. During the evening a selection of part-songs, &c., was sung by the choir of St. Mary's.

SPLISBY.—The Splisbury and Wainfleet Choral Society gave on the 21st ult. its annual Concert before a crowded audience. The first part was H. Smart's "Bride of Dunkerron," in which Miss Rose Maddison, the Rev. T. W. Sale, and Mr. E. Dunkerton took the principal solos, supported by a chorus of fifty-six members, an efficient string band, cornet obligato and harmonium, for which the wood and reed instrumental parts had been specially arranged by the Conductor. The second part was miscellaneous. At the close of the concert a vote of thanks to Mr. Keller, the Conductor, was proposed by the President of the Society, and cordially assented to by the audience.

TURNHAM GREEN.—A Concert was given in the Vestry Hall on the 17th ult., for the benefit of the aged poor of the district. The large hall was crowded. Among the successful numbers were two songs (encored), "Maid of Athens" and "Ah non credea," exquisitely sung by Mrs. Baly, who also with Miss Baly contributed two duets. Mr. Everard Wyld's song, "Lady Clara Vere de Vere," was redemanded. The Misses Beaven with Mr. Streather played a duo concertante by Bach, and concerto by Handel for violin, pianoforte, and harmonium, and were very much applauded. Other songs were sung by Mr. and Mrs. Pritchard, Miss Weeden, Mr. Lane, and Mr. G. H. Jupp.

ULRY.—The members of the Uley Church Choir gave a most successful Christmas Recital in the National School-room, on Tuesday, December 31, under the direction of Mr. B. W. Leach, Organist of the parish church. Miss Leach was the accompanist. The programme, which was miscellaneous, opened with a duet for the pianoforte and violin, played by Miss Leach and Mr. Vick. The glee, "The Forester," was well rendered by the choir, and closed the evening's performance.

VENTNOR.—The Choral Society gave its Annual Concert on the 7th ult., Handel's *Samson* being the work selected for performance. The principal singers were Madame Worrell-Duval (her rendering of "Let the bright Seraphim" being much admired), Mr. Roche (who gave "Total eclipse" with much effect), and Mr. Jones. The choir was excellent throughout, and the band, numbering about twenty, was thoroughly efficient. Master Edwin H. Lemare (holder of the Sir John Goss scholarship) presided at the pianoforte, and Mr. Edwin Lemare, Organist of Holy Trinity Church, conducted.

WOKINGHAM.—Mr. T. S. Brown's Annual Concert took place in the Town Hall on Wednesday the 8th ult. The vocalists were Miss Agnes Larkcom, Miss Emily Brown, and Mr. James Sydney; and the instrumentalists, Mr. John Cheshire (harp), and Mrs. John Cheshire and Mr. Robert M. Brown (pianoforte). Miss Larkcom received an enthusiastic encore for her rendering of "Casta Diva," and "She wandered down the mountain side" (Clay). Miss Brown was very successful in a duet with Miss Larkcom, and in her song, "Darby and Joan," which was redemanded; and Mr. Sydney was warmly received in all his songs. Mr. and Mrs. Cheshire displayed much talent in their instrumental solos, which were highly appreciated. Mr. Robert M. Brown rendered efficient aid in the accompaniments. There was a full attendance, and the concert was a complete success.

ORGAN APPOINTMENTS.—Mr. W. M. Gaité, Organist and Choir-master to the Parish Church of St. Peter, Stanley, near Wakefield.—Mr. Bernard H. Hurst, to the Church of the Holy Trinity, Long Melford, Suffolk.—Mr. Robert Parker, to the Cathedral, Wellington, New Zealand.—Mr. John W. Potter, Organist and Choirmaster to St. Stephen's Church, Ealing.—Mr. F. W. N. Smith, to St. Augustine's, South Bermondsey.—Mr. O. Stimpson, Mus. Bac., Oxon., to Christ Church, Tunbridge Wells.—Mr. Walter Wesch, Organist and Choirmaster to Lock Chapel.—Mr. J. J. Hardeman, to the Church of England Chapel, Madeira.

CHOIR APPOINTMENTS.—Mr. James T. Lewis (Alto), to St. Mary's Cathedral, Edinburgh.—Mr. Prenton (Bass), to St. Stephen's, South Kensington.—Mr. A. Lawrence Fryer (Principal Tenor), to New College, Oxford.

OBITUARY.

On December 23, at 2, Oak Villas, Church Lane, Merton, JOSEPH McMURDIE, Mus. Bac., Oxon., aged 85.

On December 23, at her residence, 4, Nottingham Place, W., ELIZABETH MARGARET, second daughter of the late EDMUND DORRELL, Esq.

On December 24, at her residence, 34, Nottingham Place, Mrs. LUCY ANDERSON, pianist to the Queen, in her 90th year.

On December 30, at 34, Manor Street, Clapham, after seven hours' illness, TERESA MADELINE HALLETT, aged six years and two months, younger and only remaining daughter of J. HALLETT SHEPPARD.

On the 3rd ult., suddenly, ELIZABETH SARAH, wife of EDWIN ASHDOWN, The Elms, Golder's Green, Hendon.

On the 7th ult., at Heathcote Street, Mecklenburgh Square, ELEANOR, widow of G. COOPER, Esq., Organist of Her Majesty's Chapel Royal and St. Sepulchre, London, aged 44.

On the 10th ult., CHARLES MCKORRELL, forty years Organist of All Saints' Church, Northampton, aged 69.

On the 11th ult., at 34, Manor Street, Clapham, S.W., of consumption, J. HALLETT SHEPPARD, aged 43.

On the 22nd ult., J. ROGERS, forty-three years Organist of Doncaster Parish Church.

On the 23rd ult., at Windsor, Lady ELVEY, wife of Sir GEORGE J. ELVEY.

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